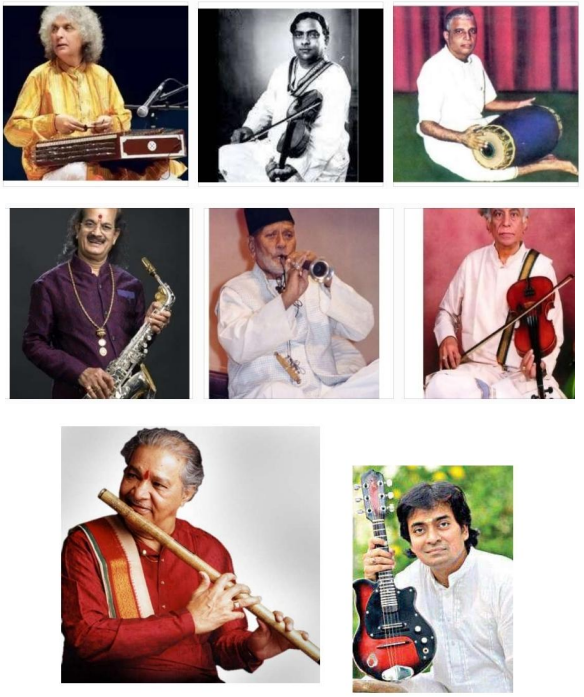
Dr. M. Thirumaleshwar

Instrumental Music - Carnatic and Hindustani Classical Music (Combined)



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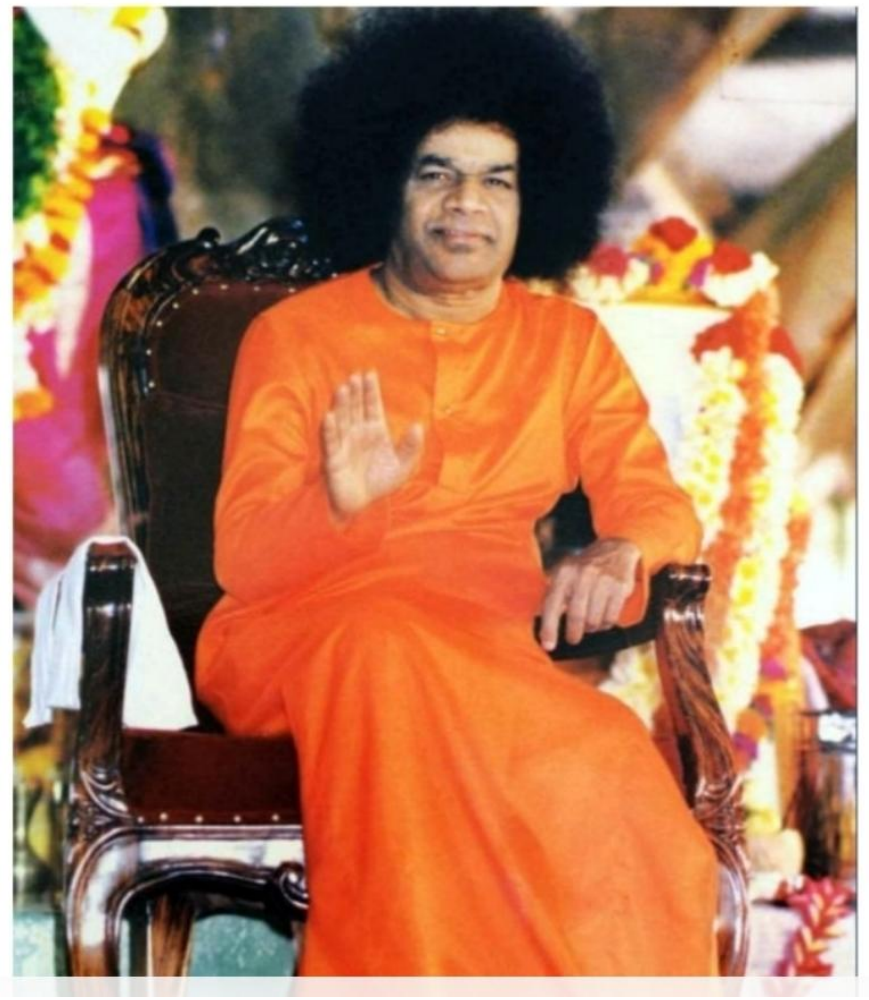
DEDICATION

This work is lovingly dedicated at the lotus feet of:
Bhagavan Sri Sathya Sai Baba



There is only ONE caste -The Caste of Humanity
There is only ONE religion –The Religion of Love
There is only ONE language –The Language of the Heart
There is only ONE God –He is Omnipresent

……Bhagavan Sri Sathya Sai Baba

PREFACE

Recently eight free ebooks were compiled about the great musicians and their music, as follows:

1. Pandit Shivkumar Sharma - Santoor
2. T. Chowdiah - Violin
3. Palghat Mani Iyer - Mridangam
4. Kadri Gopalnath - Saxophone
5. Ustad Bismillah Khan - Shehnai
6. Lalgudi Jayaraman - Violin
7. Hariprasad Chaurasia - Flute
8. U. Srinivas - Mandolin

.

As suggested by many friends, above 8 free ebooks are now combined in this ebook for easy reference.
Generally, details about each Musicians brief biography, parents, early years, career, personal life and family and legacy, discography, albums, Awards and titles, ..etc. are given.

YouTube videos : Here we have a wealth of Carnatic and Hindustani classical music for many hours.
Links to Videos about solo performances, concerts with many great contemporary artists, songs in many ragas……etc are given.

Acknowledgements:

Many of my friends and relatives have actively encouraged me in my attempt to compile this free ebook. I sincerely thank them for their support.

My wife Kala has always encouraged and supported me in all my literary works, sacrificing much of her time. I express my deep appreciation to her.

I have drawn heavily from many references like Wikipedia, YouTube and other websites as mentioned in the text.

Finally, I express my immense gratitude to Sri Sathya Sai Baba for His Grace and blessings, prompting me to initiate, continue and complete this work.

M. Thirumaleshwar,
October 4, 2023
Email: tmuliya@rediffmail.com

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2. T. Chowdiah - Violin
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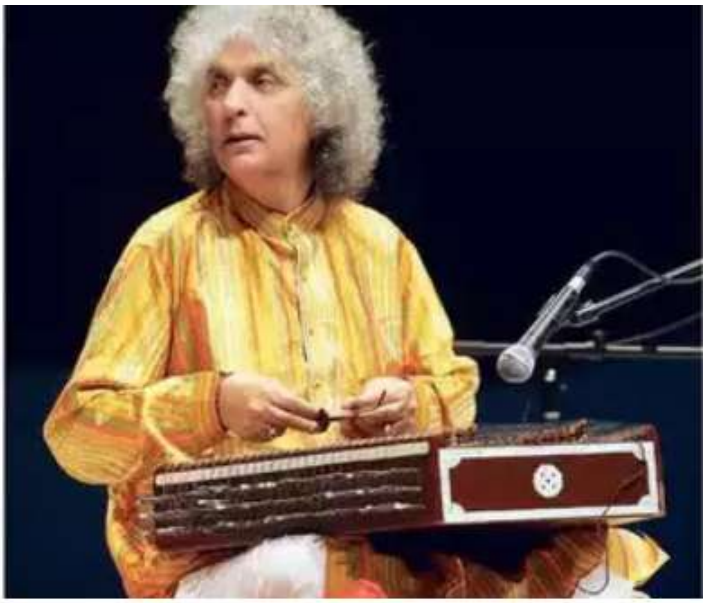
8. U. Srinivas - Mandolin

Dr. M. Thirumaleshwar

Pandit Shivkumar Sharma - Santoor Maestro, Hindustani Classical Music, Jammu & Kashmir, India



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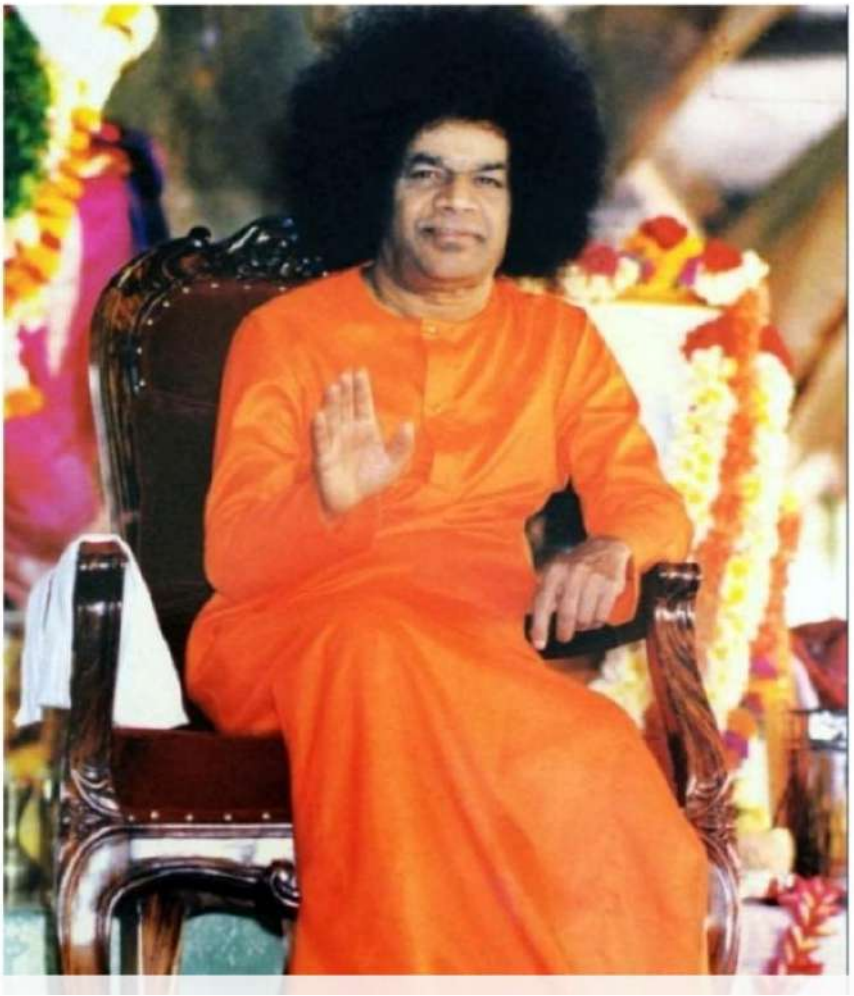

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PREFACE

This free ebook gives briefly the info about Pt. Shivkumar Sharma.

Pandit Shivkumar Sharma (13 January 1938 – 10 May 2022) was an Indian classical musician and santoor player who is credited with adapting the santoor for Indian classical music.[2][3][4] As a music composer, he collaborated with Indian flautist Hariprasad Chaurasia under the collaborative name Shiv–Hari and composed music for such hit Indian films as *Faasle* (1985), *Chandni* (1989), and *Lamhe* (1991).

Sharma was born on 13 January 1938, in Jammu in the princely state of Jammu and Kashmir in British India.[5] His father Uma Dutt Sharma was a vocalist and a tabla player. His father introduced him to the santoor, a hammered dulcimer, which was a folk instrument that traced its origins to ancient Persia, but was played in Kashmir.

Details about Shivkumar Sharma's biography, parents, early life, career, recognitions, Awards, discography, albums, music in films, personal life, death, tributes…etc. are given.

YouTube videos : Here we have a wealth of Hindustani music for many hours.

Links to Videos about his many concerts, songs in many ragas, best of Shivkumar Sharma-jukebox……etc are given.

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M. Thirumaleshwar,
September 26, 2023
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Ref: Wikipedia

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Sharma was awarded the Sangeet Natak Akademi Award in 1986 and the Padma Shri and Padma Bhushan (India's fourth and third highest civilian awards) in 1991 and 2001.

Early life

Sharma was born on 13 January 1938, in Jammu in the princely state of Jammu and Kashmir in British India.[5] His father Uma Dutt Sharma was a vocalist and a tabla player.[6][7][8] His father started teaching him vocals and tabla, when he was just five.[7] His father saw an opportunity to introduce him to the santoor, a hammered dulcimer, which was a folk instrument that traced its origins to ancient Persia, but was played in Kashmir. He saw the styles that integrated Sufi notes with traditional Kashmiri folk music and had his son play the instrument that was then new to Indian classical music.[5] Sharma started learning santoor at the age of thirteen[7][1] and gave his first public performance in Mumbai in 1955.

Career

Starting his career playing the santoor with his father, Sharma is credited with introducing the santoor as a popular Indian classical music instrument.[4][10] He recorded his first solo album in 1960.[1] Sharma took the santoor as an Indian classical musical instrument playing at various music venues. He collaborated with Indian tabla player Zakir Hussain and with flautist Hariprasad Chaurasia on many of his performances as well as on his albums.[5] In 1967, he teamed up with Chaurasia and guitarist Brij Bhushan Kabra to produce a concept album, *Call of the Valley* (1967), which turned out to be one of Indian classical music's greatest hits.[1][10]

Sharma composed the background music for one of the scenes in V. Shantaram's film *Jhanak Jhanak Payal Baje* (1955) where Gopi Krishna performed a Kathak dance piece.[11] Further, he composed music for many Hindi films in collaboration with Chaurasia,[12] starting with *Silsila* (1981).[11] They came to be known as the Shiv–Hari music duo.[11] Some of the movies they composed music for were musical hits, such as *Faasle* (1985), *Chandni* (1989), *Lamhe* (1991), and *Darr* (1993).[13] Sharma also played tabla including in the popular song "Mo Se Chhal Kiye Jaaye" sung by Lata Mangeshkar in the 1965 film *Guide*, on the insistence of music director S. D. Burman.[14] However, Sharma's focus remained on classic music rather than film songs; he said, "Classical music is not for entertainment. It is to take you on a meditative journey, *ye toh mehsoos karne ki cheez hai* (This has to be experienced)."[1]

Sharma was awarded the Sangeet Natak Akadeemi Award in 1986, the Padma Shri, India's fourth highest civilian award in 1991, and the Padma Bhushan, India's third highest civilian award in 2001.

Personal life

Sharma married Manorama[6][15] and had one son.[7] His son Rahul, who started learning at the age of 13, is also a santoor player,[16][17] and they performed together since 1996.[18][19] In a 1999 interview, Sharma stated that he chose Rahul as his *shishya*, because he thought he had the "gift of God"

Sharma died on 10 May 2022 from a cardiac arrest. He was 84 years old. He had kidney failure for the last few months and went through regular dialysis.[20][21] He received a state funeral at Pawan Hans Juhu aerodrome, Mumbai, on 11 May 2022.

Discography

Albums

Year	Title	Notes
1964	*Santoor & Guitar*	with Brij Bhushan Kabra
1967	*Shivkumar Sharma*	(re-released 2005 as "First LP Record of Pandit Shivkumar Sharma"
1967	*Call of the Valley*	with Brij Bhushan Kabra and Hariprasad Chaurasia
1982	*When Time Stood Still!*	with Zakir Hussain (Live in Bombay)
1987	*Rag Madhuvanti & Rag Misra Tilang*	with Zakir Hussain
1988	*Hypnotic Santoor*	
1991	*Maestro's Choice, Series One*	
	A Sublime Trance	
	The Glory of Strings	
	Raga Purya Kalyan	with Zakir Hussain
	Rag Rageshri	with Zakir Hussain
	Raga Bhopali vol I	
1993	*Raga Kedari vol II*	
	Varshā – A Homage to the Rain Gods	
1994	*Sound Scapes, Music of the Mountains*	
	Hundred Strings of Santoor	
	The Pioneer of Santoor	
	Raag Bilaskhani Todi	
	A Morning Raga Gurjari Todi	
	Feelings	
1996	*The Valley Recalls - In Search of Peace, Love & Harmony*	with Hariprasad Chaurasia
	The Valley Recalls - Raga Bhoopali	with Hariprasad Chaurasia
	Yugal Bandi	with Hariprasad Chaurasia
	Maestro's Choice, Series Two	

1999	*Sampradaya*	
	Rasdhara	with Hariprasad Chaurasia
2001	*Saturday Night in Bombay* – Remember Shakti (Universal Records), Composed *Shringar*	with John McLaughlin, Zakir Hussain and many others musicians
2002	*Ananda Bliss*	with Zakir Hussain
	The Flow of Time	with Zakir Hussain
	Sangeet Sartaj	
2003	*Vibrant Music for Reiki*	
2004	*Sympatico (Charukeshi – Santoor)*	
2004	*The Inner Path (Kirvani – Santoor*	
2007	*Essential Evening Chants*	with Hariprasad Chaurasia

Contributing artist

Year	Title	Network
1996	*The Rough Guide to the Music of India and Pakistan*	World Music Network

Awards

Sharma is the recipient of national and international awards, including an honorary citizenship of the city of Baltimore, USA, in 1985,[24] the Sangeet Natak Akademi Award in 1986,[25] the Padma Shri in 1991, and the Padma Vibhushan in 2001.

Some of his other awards included:

- Platinum Disc for *Call of the Valley*
- Platinum Disc for music of film *Silsila*
- Gold Disc for music of film *Faasle*
- Platinum Disc for music of film *Chandni*
- Pandit Chatur Lal Excellence Award – 2015

*****

Ref: Britannica.com

Shivkumar Sharma

Shiv Kumar Sharma, Shiv Kumar also spelled **Shivkumar**, (born January 13, 1938, Jammu [now in Jammu and Kashmir], India—died May 10, 2022, Mumbai, India), Indian *santūr* (hammered dulcimer) virtuoso who is credited with shifting the instrument from a predominantly accompanimental and ensemble role in the Sufi music of Kashmir to a solo role in the Hindustani classical music tradition of North India.

Sharma began studying music when he was five years old. His teacher was his own father, Uma Dutt Sharma, who was an accomplished Hindustani vocalist as well as tabla (pair of drums) and *pakhavaj* (double-headed drum) player, all in the tradition of the Benaras *gharana* (community of performers who share a distinctive musical style). Shiv Kumar trained as a singer and tabla player, and, by the time he was 12, he was performing for the local radio station in Jammu. When he was a teenager, his father introduced him to the *santūr*, a dulcimer with some 100 strings that was well known in the Sufi music of the Kashmir region but foreign to Hindustani tradition. Encouraged by his father, Shiv Kumar shifted his instrumental focus to *santūr*, with the aim of using the instrument to perform Hindustani music.

In 1955 Sharma gave his first major public performance of Hindustani music on the *santūr*. Although his playing drew praise from the more-progressive listeners, it was criticised by many traditionalists, who believed that the *santūr*—as a percussive fixed-pitch instrument—was ill suited to the pitch bending and other melodic nuances of Hindustani music. In response to the negative feedback, Sharma increased the melodic range of the instrument, changed the arrangement and tuning of the strings, and reworked his playing technique to produce a more-sustained sound that suggested the tone and flexibility of the human voice. As a result of his unflagging effort and technical virtuosity, the *santūr* gradually gained acceptance, and by the late 20th century the instrument had been solidly incorporated into the Hindustani tradition.

Sharma released numerous albums of Hindustani *santūr* music, such as *The Last Word in Santoor* (2009), as well as many experimental works, including *The Elements: Water* (1995), which was cast in the smooth and soothing style of New Age popular music. He also played music for many films, including *Silsila* (1981) and *Chandni* (1989). For his unique contribution to Indian music, he received a Sangeet Natak Akademi (India's national academy of music, dance, and drama) award in 1986. He was also awarded two of the country's top civilian honours: the Padma Shri (1991) and the Padma Vibhushan (2001). Sharma published his autobiography, *Journey with a Hundred Strings: My Life in Music* (with Ina Puri), in 2002.

****

Santoor: Musical instrument

sanṭūr, also spelled **santour** or **santoor**, also called **santouri**, stringed instrument of the hammered dulcimer, or struck zither, family that is found in various forms across southeastern Europe, the Middle East, and South Asia. Related instruments—known by various names, such as the Hungarian *cimbalom* and the Chinese *yangqin*—are found in central and western Europe as well as in East Asia. Although the exact provenance of the *sanṭūr* remains disputed, the instrument is widely believed to have originated in Persia.

The *sanṭūr* consists of a flat trapezoidal wooden frame or box, across which are stretched metal strings that are beaten with small wooden hammers or mallets. The strings are usually fastened to metal hooks or pins on the left side of the box and to tuning pegs on the right. Depending on the region and tradition in which the instrument is played, the strings typically range in number from about 72 to more than 100. Most of the strings are tuned in sets, or courses, of three, four, or five strings each. (If not tuned to the same pitch, the strings in a course are tuned in octaves.) Contemporary instruments typically have moveable wooden bridges, arranged in two rows that roughly parallel the right and left sides of the instrument. For the most part, each bridge supports a single course of strings.
The *sanṭūr* has been used in a variety of musical contexts across its area of distribution. In Iran, Iraq, Turkey, and Arabia, for instance, it has been part of the classical music tradition. In the Aegean Islands of Greece, it is prominent in folk music. In South Asia the *sanṭūr* is strongly associated with the Kashmir region of the northwestern Indian subcontinent, where it was traditionally played in Sufi music, typically in a small ensemble with drums and other stringed instruments. In the mid-20th century, Indian *sanṭūr* virtuoso Shiv Kumar Sharma adapted the instrument to the Hindustani classical tradition and, by extension, to the solo-concert stage. Since that time the *sanṭūr* frequently has been featured on film sound tracks and in popular-music performances.

*****

Ref: ipassio.com

Pandit Shivkumar Sharma - An Inspiration For The Millennials & Beyond

17 May 2022

10th of May Padma Shri Pandit Shivkumar Sharma left for his heavenly abode. He was 84 years old at the time of his demise. He left behind a rich musical legacy for his students and several other music aspirants in India and worldwide.

Sharma made an unparalleled contribution to Indian classical music by reinventing Santoor from the Shata Tantri Veena (100 stringed Veena) of ancient India to the new and improved version.

Shiv Kumar Sharma pursued tabla and vocal music till the age of 13 under the mentorship of his father Uma Dutt Sharma. Thereafter, Shiv Kumar Sharma started his musical journey afresh with Santoor only to fulfil his father's wishes who wanted him to take up the instrument as his full-time career. Eventually, he was able to put the little-known musical instrument on the world stage. His demise has created a void in the world of Indian classical music. But his music will remain immortal - inspiring and showing the guiding light for Indian classical music pursuers till eternity.

Today, as we bid adieu to Pandit Shiv Kumar Sharma an Indian santoor player, here is a humble attempt to reiterate his musical journey. The expanse of his work is unfathomable. It would be audacious to even try to graph it.

Evolution of Santoor and career graph of Pandit Shivkumar Sharma

Shiv Kumar Sharma is not just another exponent of classical music. Rather, he gave the genre of music a completely new dimension. Santoor was just a trapezoid box that had originated in Persia and played in Kashmir.
Shiv Kumar's father and mentor - Uma Dutt Sharma was the first to identify the potential of santoor to evolve from a folk dulcimer to become a part of mainstream classical music. The amalgam of Sufi notes with Kashmiri folk songs, the santoor presented a promise of versatility and virtuoso like any other classical music instrument. Later, he motivated Shiv Kumar to dedicate his life and career to santoor.

Shivkumar Sharma's growth as a famous Santoor player in India

Shivkumar Sharma trained in percussion under the tutelage of Harnam Singh - a student of pakhawaj maestro Khudau Singh. He learned vocal music from Bade Ramdas from Benaras.
At the age of 13, when Shiv Kumar was introduced to santoor, he was not at all interested in it. Yet he took it up to keep his father's words.
Shiv Kumar took santoor to the stage in the year 1955 - in his first public performance at Haridas Sangeet Sammelan in Mumbai. He displayed the versatility of the santoor as a mainstream classical music instrument.
The concert was attended by the who's-who of Indian classical music - including - Ustad Bade Gulam Ali Khan, Ustad Amir Khan, and Pandit Ravi Sankar - among several other celebrated gems of Indian classical music.
Essentially, the ensemble presence of such eminent personalities was beyond expectation for the then 17 years old Shiv Kumar.
However, though he was lauded for his performance by the connoisseurs of Indian classical music, the santoor as a musical instrument attracted a lot of criticism. Its cumbersome structure which included 100 strings stretched over 25 bridges, and its inability to display significant musical expressions such as Meend, Gamak, and Andolan were heavily criticised.

Re-inventing Santoor

Shiv Kumar altered the size of the box and removed the triangular stand so that the santoor could be placed on the lap while playing the instrument. He reduced the number of strings, changed the material, and also replaced the Qalams stick with walnut.
These significant alterations improved the pitch and timbre of the instrument. These alterations helped the instrument to carve its place in the ambit of Indian classical music. After a lot of hard work, Shiv Kumar was able to display meend and gamak.

And thus, santoor transcended from the folk culture to become a part of classical music.

Propelling Success in Indian Classical Music

Shiv Kumar's first solo album was released in 1960. His music became popular among all classical music enthusiasts.
Later, Shiv Kumar collaborated with flautist - Pandit Hari Prasad Chaurasia. Their album - 'Call of Valley' 1967 established them as the Shiv-Hari pair. Later, he also collaborated with Ustad Zakir Hussain. Together they created some repertoire that went on to become timeless classics.

Music in Films

Not just the esoteric classical music admirers, Shiv Kumar's music also appeased the masses through his contribution to Bollywood movie songs and background music. From Silsila in 1981 to Darr in 1993, the magic of musical pieces from Shiv Kumar's santoor has given some timeless favourites to Hindi film lovers. The list of movies includes names like - Lamhe, Parampara, and Chandni - films that are remembered more for the songs than anything else.

Awards and Accolades for Pandit Shivkumar Sharma

Sangeet Natak Academy Award in 1986, Padma Shri in 1991, and Padma Bhushan in 2001, Pandit Shiv Kumar Sharma has been conferred with some of the highest civilian honours. However, the place he has etched in the hearts of his million fans and classical music connoisseurs through his music is way beyond any award. His music has been, is, and will always be very special for his admirers.

Last words…

Picking up a musical instrument from the folk culture and taking to the highest vistas of success in classical music - Pandit Shiv Kumar Sharma's contribution to classical music is indeed laudable beyond words.
Today, the entire Indian classical music fraternity is dealing with a loss that can never be filled. And the presence of all eminent personalities across society - proves that Sharma was not only a great santoor player, but he was also a wonderful human being.
There will indeed be no new composition from Pandit Shiv Kumar Sharma after the 10th of May 2022. But the treasure trove that he has left for us is here to stay. It will always be there for us to learn from and find solace.
Team ipassio.com pays a revered tribute to Pandit Shiv Kumar Sharma.
****

Ref: indianexpress.com

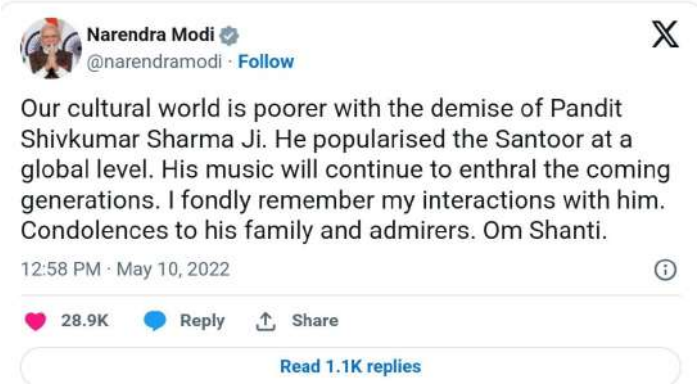
May 10, 2022

Santoor Maestro Pt. Shivkumar Sharma - lesser known facts

Pandit Shivkumar Sharma performing at Govt Girls College as part of Haryana Swarna Jayanti Celebrations in Sector 14 of Panchkula on Wednesday, November 15 2017. (Express photo by Jaipal Singh)

Born in Jammu in 1938, Sharma began learning santoor at the age of 13 when it was a 100-stringed instrument played solely in Jammu and Kashmir folk music.

Sangeet Natak Akademi Award winner and Padma Vibhushan, Pt Shivkumar Sharma is credited with giving santoor a classical status among the ranks of sitar and sarod. He was also the first musician to bring the santoor to Indian cinema.
He passed away today at the age of 84 due to a cardiac arrest. **Tributes have started pouring in** for the legendary musician, with the Prime Minister and President paying their respects.


Narendra Modi
@narendramodi · Follow
Our cultural world is poorer with the demise of Pandit Shivkumar Sharma Ji. He popularised the Santoor at a global level. His music will continue to enthral the coming generations. I fondly remember my interactions with him. Condolences to his family and admirers. Om Shanti.
12:58 PM · May 10, 2022
28.9K
Reply
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Read 1.1K replies

Born in Jammu in 1938, Sharma began learning santoor at the age of 13 when it was a 100-stringed instrument played solely in Jammu and Kashmir folk music. He was following

the legacy of his father Pt Uma Dutt Sharma, a famous vocalist and tabla player of J&K. But it was the *tabla* that Sharma started his musical training with at the age of five.
Sharma played in front of an audience for the first time in 1955 in Haridass Sangeet Sammelan, Mumbai. But soon after, Sharma was called back to Jammu by his father who wanted him to take up a job offered in the Jammu and Srinagar Radio. However, Sharma wanted to explore music beyond the confines of a government job, and came to Mumbai with INR 500 and his santoor. In an interview with *DNA India,* Sharma said, “I remember going around looking for work. There were days when I had only an anna in my pocket and nothing to eat. I’d play the tabla to accompany others. Concerts were hard to come by because of the negative criticism of the santoor. The odd film assignments helped sustain me.”

Santoor player Pandit Shivkumar Sharma with flute player Pandit Hariprasad Chaurasia.

(Express archive photo by Neeraj Priyadarshi 30.12.1995)

In 1981, legendary filmmaker Yash Chopra offered Sharma and flautist Pt Hari Prasad Chaurasia, lovingly called the Shiv-Hari duo, to make the music of *Silsila.* In the following decade, they went on to work on the music for *Faasle, Vijay, Chandni, Lamhe, Sahibaan* and *Darr*.

He was conferred with the prestigious Sangeet Natak Academy Award in 1986, and with the Padma Shri in 1991. He was also awarded the Padma Vibhushan in 2001. Sharma has played before the House of Lords in the UK and the Queen of the Netherlands and also been conferred honorary citizenship of the US city of Baltimore for his contribution to music.
In the *DNA India* interview, Sharma also said that he stopped making music for films because “Film music depends a great deal on a filmmaker’s taste and thoughts. Today’s film music is influenced heavily by Western beats and has more noise than melody. That’s the problem. We’re such great imitators of even mediocrity. So you see, even if we had the time, which we clearly don’t, where’re the right kind of directors to work with?”

****

Ref: deccanchronicle.com

May 11, 2022

Shivkumar Sharma, the santoor king, dies at 84

Mumbai: The world of Indian music lost one of its legends on Tuesday as eminent santoor maestro Pandit Shivkumar Sharma, 84, passed away in Mumbai. He will be cremated with state honours on Wednesday.

Sharma had been suffering from kidney-related ailments for the past six months and was on dialysis. He passed away due to a cardiac arrest.

Due to the Covid-19 pandemic, he was not seen regularly at musical events for the last couple of years. However, he was due to perform in Bhopal next week, family sources said. He is survived by wife Manorama and sons Rahul, also a santoor player, and Rohit.

Sharma has been credited with popularising the santoor, a little-known folk instrument from Jammu and Kashmir, and giving it classical status in Indian music. He received the Padma Shri in 1991 and the prestigious Padma Vibhushan in 2001 for his contributions to Indian music.

Born in Jammu, Sharma began learning the santoor at the age of 13. His first public performance was in Mumbai in 1955. He collaborated with flute legend Hariprasad Chaurasia and guitarist Brij Bhushan Kabra in 1967 to produce the acclaimed concept album Call of the Valley.

Under the name "Shiv-Hari", Sharma also composed music for several critically acclaimed films such as Silsila, Lamhe, Chandni and Darr, along with Chaurasia.

Maharashtra chief minister Uddhav Thackeray said a state funeral will be held for Sharma on Wednesday afternoon at around 3 pm.

Top national leaders paid tribute to the santoor legend on Tuesday. "Our cultural world is poorer with the demise of Pandit Shivkumar Sharma Ji," tweeted **Prime Minister Narendra Modi**. "He popularised the santoor at a global level. His music will continue to enthral coming generations. I fondly remember my interactions with him. Condolences to his family and admirers. Om Shanti," the PM tweeted.

Sarod player Amjad Ali Khan tweeted: "The passing away of Pandit Shivkumar Sharma Ji marks the end of an era. He was the pioneer of santoor and his contribution is unparalleled. For me, it’s a personal loss and I will miss him no end. May his soul rest in peace. His music lives on forever! Om Shanti!"

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YouTube Videos

Dhun in Pahadi - Pt. Shivkumar Sharma (Santoor) and Satyajit Talwalkad (Tabla): https://youtu.be/K_zQ0X0htRg?si=yBWulnwhFGq_bapd

Pt. Shivkumar Sharma- Santoor recital- concert 1991 (1 hr 35 min):

https://youtu.be/Q0AYnvFPFX8?si=1aA3AZKnc2SwVkdg

Tribute to Santoor Maestro (30 min):

https://youtu.be/XuC97wyc34s?si=Wh6PevQXgScR-eRH

Pt. Shivkumar- Santtor and Tabla (22 min):

https://youtu.be/BJX1Bx2ljms?si=6lTikKOi_1gIBAsr

Sparkling Raag Jog- Pt. Shivkumar and Anindo Chatterjee (8 min):

https://youtu.be/-DIQzBKW1qI?si=6T-61OV6pTABzzU0

Santoor legend Pt. Shivkumar Sharma- jukebox (2 hr 12 min):

https://youtu.be/-mDOB_0Ku2c?si=kYzx2KQWDdWFUQBH

Pt. Shivkumar Sharma- jukebox (1 hr 12 min):

https://youtu.be/1JJOAYwov_E?si=Q1qo8115TTgMiWyl

Santoor - Pt. Shivkumar (1 hr):

https://youtu.be/vD-KhrXb0v0?si=gfwrOfhuTsRbIJzO

Pt. Shivkumar Sharma - Santoor recital - National programme of Music (1 hr 28 min):

https://youtu.be/8AL4hts2MK4?si=y5pMNm8hKPqhMMx-

Santoor music for meditation and relaxation- Pt. Shivkumar Sharma (1 hr 56 min):

https://youtu.be/-qqKDPVfY0o?si=AoUGtX6Nd6DIAMEt

Best of Pt. Shivkumar Sharma - tribute (w hr 49 min):

https://youtu.be/cTGwZPjGbq0?si=jLN34F2cCGciLX76

Santoor by Pt. Shivkumar Sharma (41 min):

https://youtu.be/vSjhqOl9H_s?si=-W-ZW8z336YQemeA

Rajnigandha - Santoor by Pt. Shivkumar Sharma (1 hr 7 min):

https://youtu.be/di6yw067hIc?si=t_eyl1xdQAh88nLm

Santoor and Tabla (5 min): https://youtu.be/HwCIDG-ahp0?si=8jwlVch5stlBgZpS

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ॐ स॒ह ना॑ ववतु । स॒ह नौ॑ भुनक्तु । स॒ह वी॒र्यं॑ करवावहै । ते॒ज॒स्विना॒वधी॑तमस्तु मा विं॑द्विषा॒वहै॑ ॥ **(3)**
ॐ शान्ति॒: शान्ति॒: शान्ति॑: ॥ **(3)**

Dr. M. Thirumaleshwar

T. Chowdiah -
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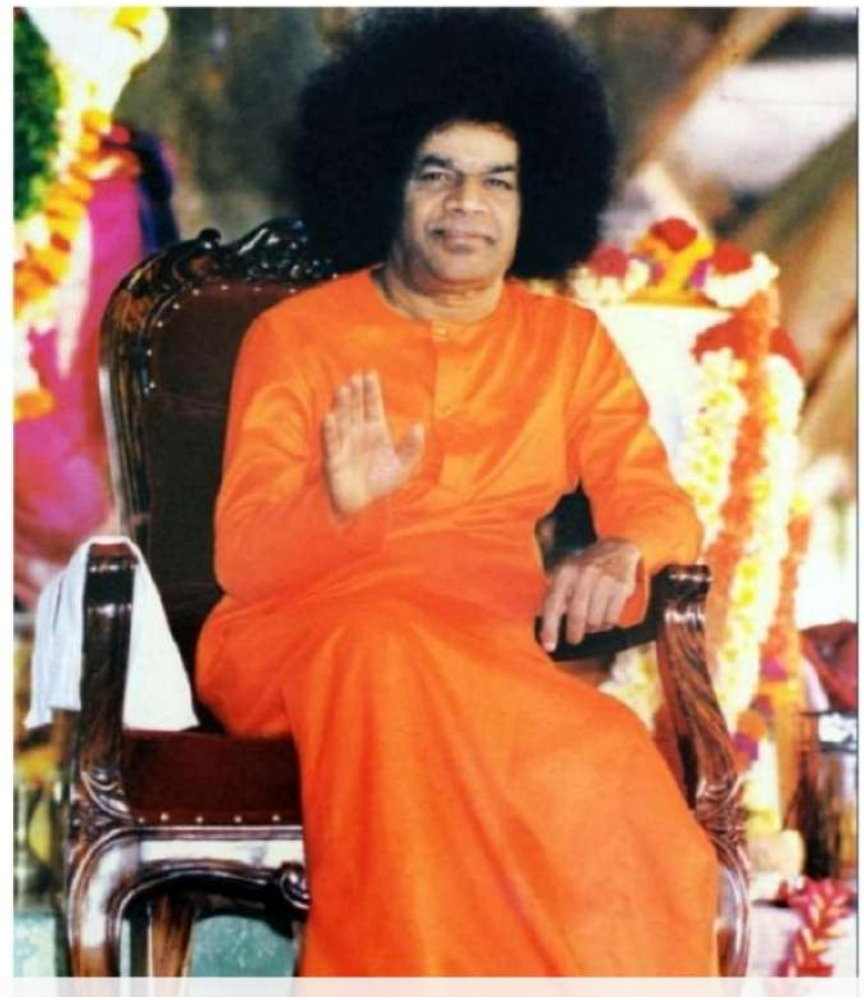
DEDICATION

This work is lovingly dedicated at the lotus feet of:
Bhagavan Sri Sathya Sai Baba



There is only ONE caste -The Caste of Humanity
There is only ONE religion –The Religion of Love
There is only ONE language –The Language of the Heart
There is only ONE God –He is Omnipresent

……Bhagavan Sri Sathya Sai Baba

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PREFACE

This free ebook gives briefly the info about T. Chowdiah.

Tirumakudalu Chowdiah (1895 – 19 January 1967) was a violin maestro from India in the Carnatic classical tradition.

Chowdiah, was born in Tirumakudalu Narsipur village on the banks of the river Kaveri near Mysore in a Vokkaliga family. He became a disciple of Mysore Royal Court musician, Ganavisharadha Bidaram Krishnappa in 1910 and underwent a very rigorous and disciplined training until 1918 in the gurukula system.

Details about Chowdiah's biography, parents, early years, career, his special 7 stringed violin, filmography, his students, recognitions, Awards and titles, personal life and family,, death, legacy, Chowdiah memorial hall in the shape of 7 stringed violin, celebrations there,…etc. are given.

YouTube videos : Here we have a wealth of Carnatic music for many hours.

Links to Videos about his concerts with many great vocalists, songs in many ragas……etc are given.

Acknowledgements:

Many of my friends and relatives have actively encouraged me in my attempt to compile this free ebook. I sincerely thank them for their support.

My wife Kala has always encouraged and supported me in all my literary works, sacrificing much of her time. I express my deep appreciation to her.

I have drawn heavily from many references like Wikipedia, YouTube and other websites as mentioned in the text.

Finally, I express my immense gratitude to Sri Sathya Sai Baba for His Grace and blessings, prompting me to initiate, continue and complete this work.

M. Thirumaleshwar,
October 1, 2023
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Ref: Wikipedia

Chowdiah

Background information	
Born	1895
Origin	Tirumakudalu Narasipura, Kingdom of Mysore, British India
Died	19 January 1967 (aged 71–72)
Genres	Carnatic music
Occupation(s)	Violinist
Website	Website

Tirumakudalu Chowdiah (Kannada: ಸಂಗೀತ ರತ್ನ ತಿರುಮಕೂಡಲು ಚೌಡಯ್ಯ) (1895 – 19 January 1967) was a violin maestro from India in the Carnatic classical tradition.

Early years

Chowdiah, was born in Tirumakudalu Narsipur village on the banks of the river Kaveri near Mysore in a Vokkaliga family.[1] He became a disciple of Mysore Royal Court musician, Ganavisharadha Bidaram Krishnappa in 1910 and underwent a very rigorous and disciplined training until 1918 in the gurukula system.

Career

With his devoted practice, Chowdiah became a very great violinist. The name Chowdiah and the violin were synonymous with each other. With Bidaram Krishnappa's encouragement, courage and mastery, Chowdiah, earned fame, affection and respect from all his great contemporaries. All musicians desired to have him as their violin accompanist. It is said that the brilliant vocalist G. N. Balasubramaniam would request sabha secretaries, who wanted to arrange his concert, that they should talk to Chowdiah's first to make sure he is available to accompany on violin. By devoted practice, application, grit and learning, Chowdiah rose to Himalayan heights in the world of Carnatic music.

As a guru, Chowdiah would not sit with his disciples during fixed hours a standard practice in those days. As a guru he taught many of his disciples for about 8–10 years. He would enforce a sense of discipline that required the shishyas wake up early in the morning everyday and practice akara sadhana. His disciples were expected to practise Sarale in six tempos. Only one raga had to be practised in any given month, for up to four hours a day. This kind of practice was the means of developing voice culture and the deep knowledge of swaras (i.e. notes), essential to gain vast vidwath. Disciples had to practise varnams in three tempos and sing them to his satisfaction. This was the discipline that Chowdiah inherited from his guru, Bidaram Krishnappa, and he diligently passed on the same to his disciples.

Chowdiah had many disciples. The list included the likes of R. K. Venkatarama Sastry (violin), V. Ramarathnam (vocal), Kandadevi S Alagiriswamy (1925–2000; violin), Palghat Mani Iyer (violin), Chennai V. Sethuramaiah (violin) and others. Later, Ramanujam, Madurai Venugopal, Chinnappa, H. R. Seetharama Shastri and others became disciples of Chowdiah. As a guru, Chowdiah was very affectionate towards his disciples. Chowdiah was known for his hospitality and he always hosted many musicians when they visited Mysore. He would house them in a house that was located next to his residence in Mysore. He had cooks and servants dedicated to meeting the needs of his guests. He always took care of his personal chores himself and would get really upset if he found any of his students folding his clothes, etc.

He also introduced his disciples to almost all famous musicians of his times and he insisted that they learn the many nuances of the art of music from them. On his concert tours, he would always take select disciples and give them additional opportunities to meet the giants of music, and interact with them. He was in great demand and used to be on concert engagements most of the time. After each concert where he accompanied the great masters, he would sit with his disciples, review the concerts and demonstrate the salient points by singing. Whenever his disciples accompanied him on his concert tours, he would make sure that his students were well taken care of, and would work with sabhas to arrange the concerts of his disciples ahead of main concerts and accompany his disciples on violin. The respect and support he received in Tamil Nadu was amazing. The hotel proprietors in many cities and states would invite him and his disciples and host them free of cost. The top officials and leaders of the town would compete with each other to extend him a warm welcome and request him to stay at their homes.

Crowds would swell on the news of Chowdiah arriving in town. Such was Chowdiah's reputation; he had captured the hearts and minds of both ordinary listeners and knowledgeable artists and connoisseurs of carnatic music.

Seven-stringed violin

In his early years, he played the four stringed violin, and by 1927 he became an extremely well known violin accompanist. Those were the days when there was no sound amplification equipment and it was rather difficult for listeners who sat in the back rows of music halls to hear him playing the violin.

Chowdiah realised this shortcoming and launched upon increasing the sound of the violin. He improvised the violin by adding three more strings such as Tara Shadja – Mandra Shadja, Madhya Panchama – Mandra Panchama and Madhya Shadja Mandra Shadja. After practising incessantly, he began to use this new seven stringed violin in all his concerts. He experimented, innovated and practised to achieve perfection, all without the knowledge of his Guru (teacher).

In one of the vocal concerts of his Guru Bidaram Krishnappa in Mysore, Chowdiah accompanied him using his new seven stringed violin. Krishnappa perceived the sound emanating from the violin was louder than usual. He stared at his disciple and his violin and noted that there were three additional strings. He angrily asked him "what is this contraption?" and had an outburst. Chowdiah, in all humility said that he added three more strings and evolved this seven stringed violin so that the sound of the violin could be heard even in the back rows of the concert hall. He was afraid of the Guru's outburst. Veena Seshanna who was also present in the audience, was aware of the seven stringed violin. He was pleased with Chowdiah's accomplishment at innovating the violin, and told Bidaram Krishnappa that Chowdiah must be allowed to play that violin. Sometime later, Chowdiah accompanied his master again in another concert using this new violin and his master was pleased with it.

Seven-stringed violin was mocked by many critics and performers as an attempt at self-promotion. GNB mocked him as 'Soundiah', though the two reconciled later and performed together. C S Iyer, brother of Nobel Laureate C V Raman, was a performer and critic. He suggested at a meeting in 1942 that a seven-stringed violin should be consigned to the very depths of the Bay of Bengal. An enraged Chowdiah got up and ran towards the dais brandishing his violin bow. He was restrained from bodily harming C. S. Iyer. In 1947 Chowdiah came with a 12 stringed violin to demonstrate it but he was prevailed upon by Semmangudi who was that year's conference president not to go ahead with the demonstration.[2] All major practitioners continue to use the traditional four stringed violin only. But V Sethuramiah, Chowdiah's disciple, mostly used a seven-stringed violin; and Sethuramaih's solo playing and accompaniment samples are available on the net.

Achievements

Chowdiah designed the seven-stringed violin to ensure that the accompanist could match the vocalist (the need for this was felt especially in the early and mid-20th century when no amplification devices were available). He was known as Pitilu Chowdiah – Pitilu (fiddle) being the word for violin in South Indian languages such as Kannada . As he hailed from Tirumakudalu Narasipura near Mysore, he is also known as *Mysore T. Chowdiah*.

Chowdiah founded the Ayyanar College of music, in Mysore to fulfil his guru Bidaram Krishnappa's dream of opening an institution of learning and advanced studies in music at " Prasanna Seetha Rama Mandira". Mr. K. Puttu Rao, a senior advocate of the city, was the secretary of Bidaram Krishnappa's Prasanna Seetha Rama Mandiram at that time, and he offered all the necessary support to set up the institution. Chowdiah started the institution with his disciple Ramarathnam as the vice-principal of Ayyanar College of Music, Mysore.

Hundreds of students have been trained in vocal, violin, veena and flute at the Ayyanar College of Music. The college also trained many blind students who were provided the Government of India scholarships. Well known students of Mysore Ramarathnam from this school include late N. Nanjunda Swamy (vocal music), late Dr B.R. Shyamachar (flute), Late C.M. Madhuranath (flute), Late T. R. Srinivasan (vocal music), Late B. Srinivasa Iyengar (veena and vocal), Late Rangaswamy Iyengar (violin), K. J. Venkatachar (vocal and violin), G. R.Jaya, Indira, Lalita, Padma and others. The students of this college were trained to appear for junior, senior, and proficiency examinations in flute, violin, veena and vocal music. Chowdiah, the Principal often visited the college of music and would listen, observe, supervise and give suggestions to students and the administrators. Chowdiah composed many varnas, kirthana's and thillanas. In the early days every one had seen vidwans like Musuri Subramanya Iyer, GNB, Maharajapura Vishwanatha Iyer participate in films. Motivated by this, Chowdiah produced a movie called *Vani*, for which he was also the music director. Those days there was a well known dramatist Hiranniah who acted in the film and also helped Chowdiah with lyrics and scripts for songs in the movie "Vani". The lyrics for these songs consisted of dramatic tunes and were not of the standard for compositions in carnatic music. So, this motivated Chowdiah to start composing. He has composed nearly 50 compositions in Sanskrit and Kannada including varna's, kirthana's and thillanas. All of these have been edited and brought out in the form of a book "Chowdiah's Compositions' ' by Prof. Mysore V. Ramarathnam, which were published by University of Mysore.

He was awarded the Sangeetha Kalanidhi title by Madras Music Academy in 1957. He also received the Sangeetha Kalasikhamani award conferred on him by The Indian Fine Arts Society in 1958.

To honour the memory of his Guru, he completed the Bidaram Krishnappa Rama Mandira in Mysore as Bidram Krishnappa died before realising his dream on which he had spent all his fortune.

Filmography

- *Vani* (1943) (producer, actor, music director)

Death

Chowdiah died on 19 January 1967 at the age of 72. While he remains as a shining star in the hearts and minds of true connoisseurs' of carnatic music, his life and career and his contribution to carnatic music is alive and well throughout the world of carnatic music. The violin-shaped unique architecture of Chowdiah Memorial Hall in Bangalore, India built in memory of Chowdiah stands to represent the gigantic musical personality that personified Chowdiah.

Legacy

- *Chowdiah Memorial Hall* at Bangalore, constructed with the support of the Karnataka state government in his memory in 1980, resembles a violin in shape and structure.
- *Sangeetha Rathna Mysore T. Chowdiah Memorial Award* instituted to honour notable musicians.
- A road in Bangalore is named after him as *T. Chowdiah Road.*
- Noted Kannada film actor, former Member of Parliament and former Minister of State in the central government, Ambareesh (originally Amaranath Gowda) is Chowdiah's grandson.
- Sangeetha Kalarathna Prof. Mysore V. Ramarathnam, Retd. Principal and Professor of Vocal Music, University of Mysore, India, author and composer is one of Chowdiah's principal disciples.

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Ref: https://www.srikanta-sastri.org/pitilutchowdaiah

OFFICIAL WEBSITE OF DR S. SRIKANTA SASTRI, M. A., D. Litt (1904 - 1974)

Pitilu T. Chowdaiah

In 1903, a nine year old boy stood on the banks of river Kapila with a frown on his face, waiting for his daily boat to arrive. His school was on the other side of the river. A passing scholar by name of Vidyakantha Acharya (of Sosale Mutt) was intrigued by the boy's sad countenance and enquired him the reason for it. He learned that, having learnt Amara and Raghuvamsha, the boy had no further inclination to learn anything further in the Sanskrit school! He further learnt that the boy's endearing passion was to learn only one thing – Music! The learned scholar read the boy's palm and immediately took the boy home and convinced his parents not to coerce him into attending the formal school, but instead allow him to pursue music. This boy would be known later as Pitilu Chowdaiah – the Violin maestro from Mysore.

Chowdaiah was born on 1 January, 1894 to Agastye Gowda and Sundaramma at Tirumalakudalu - eighteen miles from Mysore. The town is at the confluence of rivers Kaveri and Kapila and the greenery that abounds is truly breathtaking. The ancient temple of Agasthyeshwara figures in various Puranas. The large fig tree that stands in front of the temple is called the 'Brahma-Aswatha'. On the banks of Kaveri is the Sosale Mutt. By the banks of Kapila is Tirumalakudalu Narasipura town. These were the environs in which our Violin Maestro had his early childhood. T. Chowdaiah's mother, convinced by Vidyakantha Acharya, decided to put Chowdaiah through Violin classes under his step brother Pakkanna.

This didn't go well and Chowdaiah did not want anything more to do with Pakkanna! Distraught, Sundaramma turned to her brother for help. He decided to take Chowdaiah to Mysore and entrust him in the care of Bidaram Krishnappa for further training in music in 1910. Chowdaiah was sixteen years of age.

For the next few years, Chowdaiah was put through a rigorous training regimen. He used to get up by four in the morning and exercise (Kusti) till eight. From nine in the morning till noon, he would practise the Violin. There was a brief period of rest after lunch. Again from three in the afternoon till five, he had to devote himself to Violin practice. His master used to encourage walks in fresh air till seven in the evening, where after it was again practice till ten in the night! He had to stick to the same single Raga for one full week. Chowdaiah considered Mysuru Vasudevacharya also as his Guru. He accompanied Bidaram Krishnappa on many concerts.

His first public appearance was purely by chance as the Violinist intended for the concert failed to turn up. Bidaram Krishnappa (the main vocalist) asked Chowdaiah to accompany him on stage! This was 1911 and Chowdaiah was just seventeen. But he nonetheless rose to the occasion and made a mark. Chowdaiah gave concerts for close to 55 years! He is credited with the introduction of seven strings in the violin in an Indian context. His reasons for doing this were indeed quite practical. In those days, there were no amplification devices and many a time, the listeners in the last row could seldom hear the concert. In order to get through to them, T. Chowdaiah came up with this ingenious addition.

While seven stringed Violins were being experimented with in the West, it is not clear if T. Chowdaiah was familiar with these adaptations. He nonetheless managed to bring it into the mainstream Indian musical scene successfully.

T. Chowdaiah had an imposing personality – well-built and stocky in appearance. He had bushy eyebrows and a glaring stare which few could forget. He was quite loud and assertive, but never rude. His was a most affable and endearing personality. His vibhuti on his forehead was always impeccably placed and was only contrasted by the sparkling diamond earrings he had on either side. His personal life was not a very happy one. His wife Ramamma passed away within a year of their wedding. Five years hence, Chowdaiah married Nanjamma with whom he spent most of his later years. He was known for dedicating his concerts to his close friends and well-wishers, who were often in dire straits for various reasons. The eminent historian and polyglot Dr S. Srikanta Sastri was one such acquaintance of Pitilu Chowdaiah. When Srikanta Sastri was admitted in K. R. Hospital, Mysore for ill health, Chowdaiah in a gesture of true friendship decided to dedicate a small concert at Srikanta Sastri's house on Dewan's Road, Mysore as a tribute & prayer for the Professor's early recovery.

A similar episode concerned a rich Chettiar businessman in Mysore by the name of Sahukar Channaiah. When Channaiah suffered substantial losses in his later years, he went into depression and ill health. Bidaram Krishnappa (T. Chowdaiah's Guru) sang for Sahukar Channaiah for a couple of weeks, apparently hastening his convalescence. Channaiah was magnanimous and wished to repay Krishnappa in some form. Krishnappa suggested that Channaiah donate some amount towards the girders for a Temple construction which was ongoing. T. Chowdaiah accompanied many a titan on stage over five decades. There is an

interesting narrative as to how Chowdaiah and Ariyakudi Ramanuja Iyengar came together. Ariyakudi Ramanuja Iyengar was an eminent Carnatic Vocalist and had his concert scheduled at Madras. His Violinist could not turn up for some reason and this left the organisers in a quandary. Incidentally, Chowdaiah was in Madras on that day. They approached him and begged him to fill in the vacancy. He consented. Ariyakudi was none too pleased but agreed begrudgingly. Due to inevitable reasons, Chowdaiah was delayed in arriving at the venue and upon entering the room found Ariyakudi already in concert. Chowdaiah felt slighted, but nonetheless joined Ariyakudi on stage. The evening special "Shankarabharana" was among Ariyakudi's favourites and he was superb. Not to be outdone, Chowdaiah rose to the occasion and gave a spectacular performance. This established their adversarial relationship. A fortnight later, they were on stage together again and this time Ariyakudi chose a keerthana by Thyagaraja titled 'Nidhichalasukhama'. This keerthana requires one to start allowing for a gap of one moment – a technicality that is traditionally adhered to. Ariyakudi started with a gap of one and a half moment, instead of one. His rendition was none the less superlative. The idea was that Chowdaiah could not match this impromptu improvisation. T. Chowdaiah started his rendition with a rather disdainful smile and not only equalled the technicality in metric terms but gave such a performance that he received a standing ovation! After this, Chowdaiah looked at Ariyakudi and remarked "Iyengar Sir, please do not assume that we are unaware of these technical wizardries. We are not only aware of them, but we are equally adept at using them to our advantage. But you see, these gimmickries are seldom done and tradition requires being adhered to" - Ariyakudi was taken aback. This incident, surprisingly enough did not engender long term enmity, but instead fostered a warm and affectionate relationship that saw the duo appear together on innumerable occasions over the next four decades – to the point that they were deemed inseparable!

Legacy:

T. Chowdaiah was appointed Asthan Vidwan in 1939 by HH Nalwadi Krishnaraja Wodeyar. He was Producer and Chief Musical Director of a Kannada film by the name of 'Vani'. In 1947, the Royal family awarded him the 'Sangeetha Rathna' felicitation. Ten years later, the Madras Music Academy bestowed on him the 'Sangeetha Kalanidhi' title. Chowdaiah received the Central Sangeet Natak Academy Award in 1957 from President Sri Rajendra Prasad. In 1958, the Indian Fine Arts Society conferred on him the 'Sangeeta Kalasikhamani' honour. In 1959, he presided over the Mysore Sangeetha Sammelan where he was awarded the 'Ganakala Sindhu Honour'. In 1960, the Sringeri Mutt gave him the 'Sangeetha Ratnakara' award.

His legacy continued in the long list of great Violinists who came under his tutelage. To name a few – R. K. Venkatarama Sastry, V. Sethuram, Palghat S. R. Mani, V. Ramaratnam, K. S. Alagiriswamy, H. R. Seetaram Sastry and H. S. Anasuya. Chowdaiah is credited with at least seventeen keerthanas and five tillana compositions. He was a regular musician at the Akashvani Studios in Mysore. Along with Veena Doreswamy Iyengar, he had the rare distinction of playing music at Chief Minister S. Nijalingappa's family wedding function! Chowdaiah founded the Ayyanar School of Music in Mysore at the Prasanna Seeta Rama Mandira. He is popularly remembered as 'Pitulu (fiddle) Chowdaiah' to this day. The concert hall in Malleswaram, Bengaluru is named in his memory. He passed away on 19 January,

1972 at the age of 72. His affable, endearing persona still lingers on. His music remains timeless.

References:

1.‘Sangeetha Samaya’
2.‘Sangeetha Saritha’
3.‘Sangeetha Sampradhaya’ by T. Chowdaiah
4.‘Vidwan T. Chowdaiah’ by S. Krishnamurthy

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Ref:www.geocities.com/promiserani2/co1063.html

Mysore T. Chowdiah

Mysore T. Chowdiah - (1895-1967) "It is a feature of a violinist's career to burst abruptly into view", Menuhin has said. This is very true of ace violinist, Shri T.Chowdiah. His studies were stopped in boyhood to enable him to concentrate on music, in which his mother imparted early lessons. His uncle then took him to learn music under the veteran musician, Sri Bidaram Krishnappa of Mysore. Their association lasted fro about 20 years, during which Chowdiah progressed from discipleship to accompanist. Sri Chowdiah was a very painstaking shishya and mastered the violin, ragas, kritis, swaras, etc. When he made mistakes, his guru used to chastise him & all this rigorous training enabled Chowdiah to become a mature and full-fledged violinist.

In the second and third decades of this century, Chowdiah came to notice the lowering of Adhara Shruti by vocalists. Amplification was not known then. The accompanist was therefore at a disadvantage, as his violin sound did not carry well and far enough to the audience. This set Chowdiah's active mind working on a method of rectifying the handicap. With the aid of a craftsman, he was able to fashion a seven-stringed violin, the sounds from which were agreeable and voluminous. Mysore Asthana vidwan Seshanna is reported to have been greatly impressed by it. Handling such a complex stringed instrument, however, needed skill to tailor it to Carnatic music. Chowdiah showed the way, which was later followed by his disciples C.R.Mani, the late Sethuramaiah and others.

Chowdiah was a powerful and popular violinist for many decades. He was called upon to accompany veterans like Chembai Vaidyanatha Bhagavathar, Ariyakudi Ramanuja Iyengar, Alathur Brothers, G.N.B, Musiri Subramania Iyer, Semmangudi Srinivasa Iyer and Madurai Mani Iyer. Percussionists like Dakshinamoorthy, Palghat Mani Iyer, Palani Subramanya Pillai were fellow-accompanists to him in dozens of concerts. Sri Chowdiah became Mysore Asthana Vidwan in 1939. The Music Academy, Chennai conferred the title of 'Sangitha Kalanidhi' in 1957 on him. He was also known to give solo violin concerts along with Gururajappa, C.R.Mani, Mysore Doraiswamy Iyengar, etc. His wide ranging accomplishments included his own inspired compositions like kritis, thillanas, etc.

His honours and titles include Asthana Vidwan in Mysore Court in 1939 , 'Sangita Ratna' by the Maharaja of Mysore in 1940, Presidential Award in 1956. He was nominated to the Mysore Legislative Council in 1957-58 and was titled 'Sangita Kalanidhi' by the Music

Academy, Chennai on January 1, on his birthday in 1958. The title of 'Gana Kala Sindhu' was conferred upon him as well as the title 'Sangita Ratnakara' by Sri Sankaracharya of Sringeri Math in 1960.

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Ref: deccanherald.com

November 15, 2005

Chowdaiah Memorial Hall over past 25 years

You cannot miss the splendid violin on the Sankey Tank Road. Nor can you forget the strains of divine music that emanated from the genius who gave his name to this one-of-its-kind building which is celebrating 25 years of existence this year.

T Chowdiah, that legendary musician, who is said to have virtually meditated with the violin for eighteen hours a day, every day for 22 years, needs no introduction.

K K Murthy, who envisioned the Chowdiah Memorial Hall, recalls how the idea of a hall dedicated to the memory of Chowdiah occurred to him. “I once listened to Dr M L Vasanthkumari’s concert... there was magic in her music. It was then that I resolved to build a concert hall where the people of Bangalore could enjoy such captivating music.”

With this in mind, Mr Murthy started the Academy of music in 1961. The Academy secured a 99-year lease on a site on Sankey Tank Road and the blueprint was ready in 1972.

The construction could begin only in 1976 when the Academy had only around Rs 55,000 to its credit.

Despite government indifference and lack of help from many quarters, Murthy slogged on. With a change of chief minister and help from banks, work on the hall was completed in an incredibly short time in 1980.

“What was most satisfying was that the Academy completed the mission it had undertaken within the stipulated time and within the approved budget. Also, every financial dealing was completely transparent.”

Special auditorium

The Chowdiah Memorial Hall is not just another hall. It was the first construction in the world to be dedicated to a musician and the entire building is structured in the form of a violin. “Though it looks very nice and sounds very romantic, it is not an easy task to give a building the form of a violin. The acoustics too were put in place with great care,” he says.

Today, the auditorium is a landmark for the city’s culture enthusiasts. With a seating capacity of 1011, landscaped gardens and lighting arrangements, the hall is booked most of the days, says Mr Murthy, with a touch of pride in his voice.

What is distinct about the auditorium is that it has never been commercialised, he claims.

“It has been 25 years now and today too, our endeavour has remained the same - to mould the younger generations according to our cultural tradition.”

Celebrations galore

Celebrations began from the beginning of this year and for music lovers, it has been a veritable feast, the year through.

Monthly music festivals were held and the grand finale will see a series of concerts from November 21-24. On this occasion, santoor maestro Pandit Shiv Kumar Sharma will be presented the ‘Sangeeth Ratna T Chowdiah award’ which includes a citation, memento and a cash award of Rs 1 lakh.

President Abdul Kalam, Chief Minister Dharam Singh, Minister of Transport Mallikarjun Kharge and others are expected. On November 22, K Vaidyanathan will present a violin concert, while on November 23, T N Seshagopalan will enthral the audience. A dance performance by danseuse Mallika Sarabhai is scheduled for November 24.

As Mr Murthy says, music is in every brick of the hall and perhaps, if one stands gazing at the huge portrait of the maestro T Chowdiah, one might hear it.

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Ref: deccanherald.com

Enduring legacy of Chowdiah

by Stanley Carvalho

15 January 2022

The Chowdiah Memorial Hall in Bengaluru is the only such memorial for instrumentalists in India. It can seat 1,000 and opened in 1980. DH PHOTO/SK DINESH

Chowdiah passed away 55 years ago on January 19, 1967. It took over a decade for a dream to become a reality. The Chowdiah Memorial Hall was opened in 1980.

How did this violin wizard garner this uniquely architected memorial, an instantaneous representation of what he did that no other renowned musician can boast of? For an answer one has to go back in time to Mysuru of the 1900s, to a unique, heritage house called ‘Parvathi’ which played host to over 400 musical concerts, thanks to its owner, K Puttu Rao.

"K Puttu Rao (1894-1959) was a leading advocate of Mysuru. His love for music and regard for artists was proverbial. 'Parvathi', the spacious bungalow where he lived, was second only to the Mysuru Palace in its benevolence to art and artists. The bungalow was always overflowing with music. It was but natural that in such a household, the violin maestro Mysuru T Chowdiah should have carved a warm niche for himself," according to Shruti magazine's 1987 issue dedicated to Chowdiah.

Somewhere down the years, the vision to create a memorial for Chowdiah became apparent to K Srikantiah, son of Puttu Rao.

"Gradually, a strong bond of mutual love and respect grew between Chowdiah and the members of our family, indeed a fusion of Kalavida and Rasika," Srikantiah recalled, adding that he told his brother KK Murthy, the then President, Academy of Music, Bengaluru, that their feelings for Chowdiah should be immortalized through an appropriate monument.

The two sons of Puttu Rao promised their father of fulfilling his dream to build a unique memorial in honour of Chowdiah. The dream crystallised on April 15, 1970, after an ML Vasanthakumari concert at 'Parvathi' in memory of Chowdiah, attended by then governor of Karnataka, Dharma Vira and Industries Minister Rajashekar Murthy.

KK Murthy quickly conceptualised the idea of a concert hall in memory of Chowdiah for people to enjoy good music and through the Academy of Music, secured a 99-year lease on a site on Sankey Tank Road. Despite inadequate funds, Murthy pressed ahead after many music lovers and benefactors stepped up to the plate.

The Chowdiah Memorial Hall, with a seating capacity of slightly over a 1000, opened in 1980 and became a venue for cultural events. Today, after 41 years, the hall not only reverberates with myriad of memories but remains a much-sought-after venue for musical and cultural shows.

For Chowdiah's family members, the hall is a matter of great pride. "As long as the Hall stands strong in Bengaluru, our grand-pa's existence is felt," said Chowdiah's grand-daughter Dr T C Poornima, who has authored 'Nada Nakshathra', a biography of Chowdiah.

While the memorial will remain a unique landmark in Benguluru, T Chowdiah, the maestro, will live forever be in the history of Carnatic music for his invaluable contribution despite his humble beginnings.

Chowdiah was born in a small village near T Narasipura in Mysuru district in 1895. After initial lessons in music from his mother, he came under the tutelage of the great Gana Visharada Bidaram Krishnappa, who trained Chowdiah on the four-string violin for two decades. He quickly mastered the instrument and began accompanying his guru on many recitals across south India.

In time, the innovator in Chowdiah designed a seven-string violin to match the range of the human voice in the pre-microphone era, much to the chagrin of the traditionalists, including his guru.

Alongside teaching, he performed at many places, often accompanying renowned vocalists. He composed more than 60 songs in traditional ragas and has more than a dozen tillanas to his credit.

"His exemplary artistry and endearing simplicity brought him close to all the top-notch vidwans he performed with. Chowdiah's initiative helped many musicians perform at the Durbar Hall of the Mysuru Palace, where he was the Asthana Vidwan," writes the vocalist S Krishnamurthy, a former director of Akashavani, in his biography of Chowdiah.

Chowdiah not only stood head to head against the huge dominance of maestros from Tamil Nadu but was also instrumental in building a bridge between musicians of the erstwhile Mysuru State and Madras.

In recognition of his musical prowess, numerous awards and honours were heaped on him.

Sadly, due to internal dissensions, Chowdiah was unceremoniously dropped from the management of the Bidaram Krishnappa Mandiram, which he lovingly nourished and served with dedication, after the death of his guru. This dealt a big blow to Chowdiah but then it resulted in a positive development with the setting up of the T Chowdiah Memorial Sri Rama Seva Samithi by K Srikantiah.

A gifted composer, singer, actor, producer, entrepreneur and lover of cars, Pitilu (fiddle) Chowdiah passed away at the age of 72 in 1967, leaving behind a legacy which is still enriching Carnatic music.

He was a source of immense inspiration to many including the successive generations in his family, who went on to pursue the arts, carving a niche for themselves. Film stars Ambareesh, Sumalatha, Abhishek, Dharma; musicians MA Chandan Kumar and TG Thyagarajan and writer TC Poornima are all part of the Chowdiah family tree.

(Published 15 January 2022, 00:47 IST)

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YouTube Videos

Mysore T. Chowdiah- violin recital (1 hr):

https://youtu.be/GVdYA-ZYB-U?si=EvlclVXL5nYkdRay

Mysore T. Chowdiah- Violin - Carnatic music- juke box (54 min):

https://youtu.be/o8nwIryMp98?si=HQoo9D_4tlSkUnKU

T. Chowdiah - Violin (8 min): https://youtu.be/IF_uHnRUpP0?si=eqwQBZlgyKjww8L-

T. Chowdiah - Violin (15 min): https://youtu.be/C0dgjtzapBw?si=UJwE-N5TPxH6QqG5

T. Chowdiah - Violin - Vatapi Ganapathim..(8 min):

https://youtu.be/bpfTjPon9xQ?si=rQ1rkd3kiz_mTb0E

1959 Concert -Semmangudi Srinivasa Iyer(Vocal)are, T. Chowdiah (Violin) and Palghat Mani Iyer (Mridangam).. (2hr 41 min):

https://youtu.be/G3BZKMX_Cm4?si=lnU5KlR94JRLLxUa

Great Masters - Mysore T Chowdiah (26 min):

https://youtu.be/yUj3CJ2BVFQ?si=FtqfHAgtjds01vM3

T. Chowdiah - Violin (15 min): https://youtu.be/-rdkKNwsZ04?si=yXAEGMeIfL3_5E6O

Vidwan T. Chowdiah Violin- AIR National programme (1 hr 18 min):

https://youtu.be/tRP9O782Rng?si=QZmWYYEPn0tObuBD

T. Chowdiah- Violin (7 min): https://youtu.be/76SUnvZpBiw?si=nxNSW1Sd6EgQzFuu

T. Chowdiah-recordings (45 min): https://youtu.be/0r8LigRMCss?si=odrj_Kesm-uk-K5r

T. Chowdiah - Violin (6 min): https://youtu.be/32no2d21r3M?si=HOUvkXupyCjz_3Ng

T. Chowdiah - concert (54 min): https://youtu.be/Abtteqt2knM?si=HeovWnHqHYoUrTHI

T. Chowdiah - Violin (15 min): https://youtu.be/a3ZAQKSk68c?si=gf1Ao49wIqWcxRJ9

T. Chowdiah- Violin (8 min): https://youtu.be/mz0zblZQ_Js?si=XpGfYgS-ZbLnv43o

T. Chowdiah - concert (2 hr 53 min): https://youtu.be/wRlQjnuoWU8?si=V2KkzBFPzkZlZrB5

T. Chowdiah - concert (56 min): https://youtu.be/GSRkb-57TuA?si=4cQeiTefAUiAnvF0

T. Chowdiah and Doraiswami Iyengar (9 min):

https://youtu.be/C6x6W68D1-E?si=d1YA0IAMliEqTmiK

ॐ स॒ह ना॑ ववतु । स॒ह नौ॑ भुनक्तु । स॒ह वी॒र्यं॑ करवावहै । ते॒ज॒स्विना॒वधी॑तमस्तु मा वि॑द्विषा॒वहै॑ ॥ **(3)**
ॐ शान्ति॒: शान्ति॒: शान्ति॑: ॥ **(3)**

Dr. M. Thirumaleshwar

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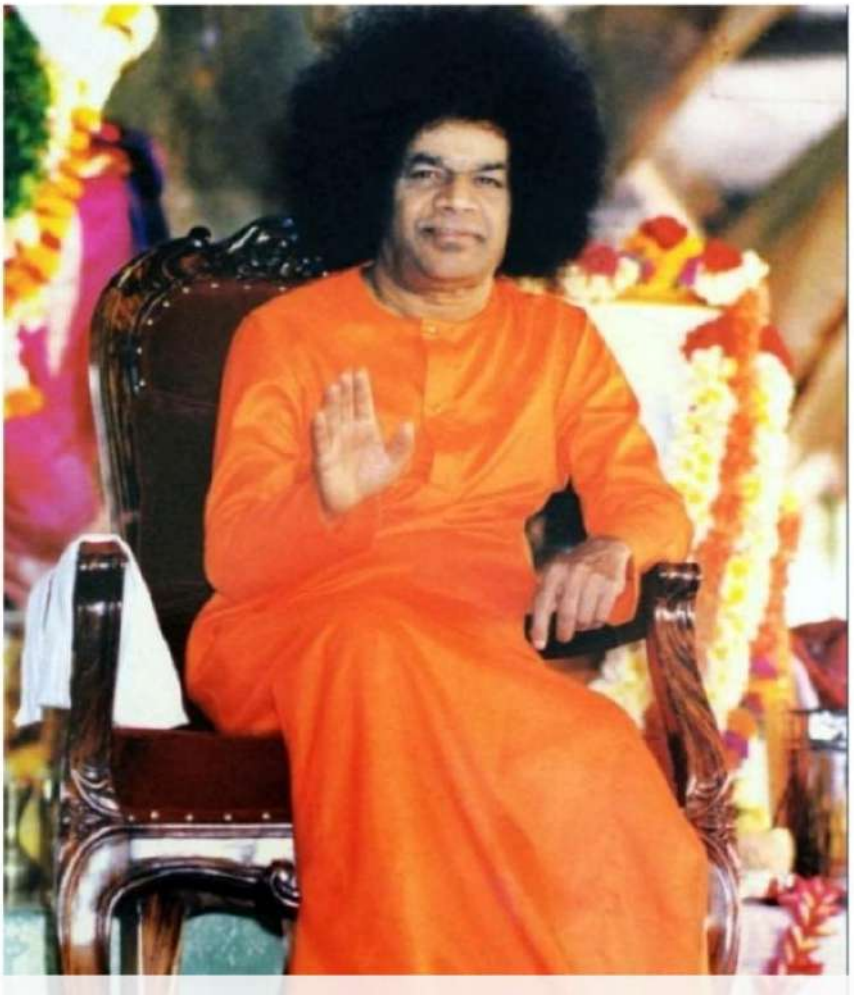
DEDICATION

This work is lovingly dedicated at the lotus feet of:
Bhagavan Sri Sathya Sai Baba



There is only ONE caste -The Caste of Humanity
There is only ONE religion –The Religion of Love
There is only ONE language –The Language of the Heart
There is only ONE God –He is Omnipresent

……Bhagavan Sri Sathya Sai Baba

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PREFACE

This free ebook gives briefly the info about palghat Mani Iyer.

Palghat T. S. Mani Iyer (1912–1981), born Thiruvilvamalai Ramaswamy was one of the leading mridangists in the field of Carnatic music. He, along with his contemporaries Palani Subramaniam Pillai and Ramanathapuram C. S. Murugabhoopathy, are revered as the "Holy Trinity of Mridangam".
He was born in a Palakkad brahmin family on 12 June 1912 at Pazhayanur, then in Tiruvilvamala Taluk, in Palghat District, Kerala (now located in Thrissur District) to Sesham Bhagavatar and Aanandaambaal as their second son.

Details about Mani Iyer's biography, parents, early years, career, his students, recognitions, Awards and titles, personal life and family, death, legacy, …etc. are given.

YouTube videos : Here we have a wealth of Carnatic music for many hours.

Links to Videos about his solo performances, concerts with many great contemporary Vocalists and Violinists, songs in many ragas……etc are given.

Acknowledgements:

Many of my friends and relatives have actively encouraged me in my attempt to compile this free ebook. I sincerely thank them for their support.

My wife Kala has always encouraged and supported me in all my literary works, sacrificing much of her time. I express my deep appreciation to her.

I have drawn heavily from many references like Wikipedia, YouTube and other websites as mentioned in the text.

Finally, I express my immense gratitude to Sri Sathya Sai Baba for His Grace and blessings, prompting me to initiate, continue and complete this work.

M. Thirumaleshwar,
October 2, 2023
Email: tmuliya@rediffmail.com

Ref: Wikipedia

Palghat Mani Iyer

Background information	
Born	12 June 1912 Pazhayannur, British India
Died	30 May 1981 (aged 68) Kochi, Kerala, India
Genres	Indian classical
Occupations	Mridangam artist
Instruments	Mridangam

Awards: Padma Bhushan Award by the Government of India (1971)
Sangeet Natak Akademi Award (1956)
Sangeetha Kalanidhi Award (1966)

Palghat T. S. Mani Iyer (1912–1981), born Thiruvilvamalai Ramaswamy was one of the leading mridangists in the field of Carnatic music. He, along with his contemporaries Palani Subramaniam Pillai and Ramanathapuram C. S. Murugabhoopathy, are revered as the "Holy Trinity of Mrudangam". Mani Iyer was the first mridangist to be awarded the Sangeetha Kalanidhi (1966) presented by the Music Academy of Madras, the Padma Bhushan (1971) and the Sangeet Natak Akademi Awards(1956) presented by the Government of India.

Early life and background

He was born in a Palakkad brahmin family[2] on 12 June 1912 at Pazhayanur, then in Tiruvilvamala Taluk, in Palghat District, Kerala (now located in Thrissur District) to Sesham Bhagavatar and Aanandaambaal as their second son. Mani was named Ramaswami at birth— after his grandfather who was a school teacher besides being a good singer.[3] Mani Iyer learnt his music from his parents in his native Pazhayyanur. His maiden public performance was at the age of 10 at a *harikatha* discourses by Sivaramakrishna Bhagavathar. The mridangam player who was supposed to play had failed to turn up and Mani Iyer substituted. Later he caught the eye of Thanjavur Vaidyanatha Iyer who taught him the intricacies that invested his recitals with remarkable purity. Mani Iyer came into prominence in 1924, after accompanying Chembai Vaidyanatha Bhaagavathar in a music concert at Jagannatha Bhaktha Sabha in Madras (now called Chennai).

Career

Mani Iyer accompanied all the leading vocal artists of his era. He was also the guru for later mridangam players such as Late Palghat R. Raghu, Late Mavelikkara Velukkutty Nair, Umayalpuram K. Sivaraman, Thanjavur R.Ramadas, Kamalakar Rao, Late G. Harishankar (kanjira), etc.

Before Mani Iyer's arrival in the music scene, the three mridangists Nagercoil S.Ganesa Iyer, Alaganambi Pillai and Dakshinamurthy Pillai (who played the kanjira also), dominated the percussion scene. The way in which Mani Iyer played changed the style of mridangam playing from just keeping beat for the main artist's music to being an instrument in its own right. A comment from Y. G. Doraisamy: "It was Mani Iyer who started the now prevalent trend of the mridangam, not just keeping the time with tekkas and moras, but actively accompanying the musical phrasing, so as to be a rhythmic running commentary, reproducing on the drum all the subtleties and rhythmic complexities of the musical composition."

Palghat R. Raghu, a disciple of Mani Iyer, describes his guru as a genius in that he showed music followers the manner of blending with the music of the main artist in handling the kritis of every conceivable mood and tempo. By his consistent excellence he could raise the concert to thrilling heights.

He had his eccentricities, and he refused to accompany women artists for a long time. But after his daughter married D K Pattammal's son, he accompanied Pattamal (पट्टमाळ), considered one of the three singers who make up Trinity of Women Carnatic Music singers in the 20th C. Afterwards he also accompanied M L Vasanthakumari.[5]

When Semmangudi Srinivasa Iyer was asked to pick geniuses[6] of Carnatic music, he came up with only three names -- T.R. Mahalingam, T.N. Rajarathnam Pillai and Palghat Mani Iyer.

Personal life

Mani Iyer was Born on 12 June 1912, in Pazhayannur village, near Palghat. He died on 30 May 1981, aged 68.[7][8] He was the father of the noted artists Mridangist T. R. Rajamani, vocalist Lalitha Sivakumar, violinist T.R. Rajaram, Smt. Lakshmi Vaidhyanathan and Sri. Thyagarajan. He was also the grandfather of the noted singer Nithyasree Mahadevan and Carnatic vocalist Palghat Ramprasad.

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Ref: indiatoday.in

T.S. Mani Iyer: The mridangam player par excellence

Amarnath K Menon
June 30, 1981,
Updated Oct 13, 2014

Palghat T.S. Mani Iyer was recognised during his lifetime as the mridangam player par excellence. And when he died last month on his 70th birthday it was generally acknowledged by critics that he had transformed the role of percussion in Carnatic music.

In traditional Carnatic music the mridangam player is treated as an accompanist who plays the *thani avarthana* - a time-filler during the intermissions of *katcheris*. Mani Iyer or, 'Mridangam Mani' as he was called, never tried to change this.

Palghat Mani Iyer: Gifted maestro

He often said that a mridangam player should reserve his virtuosity for the solo in the middle of the concert and concentrate on enriching the recital at other times. That he did just this is testified to by the fact that all the top vocalists sought him to accompany their performances. All the same, with his virtuosity and his feel for the mood of the crowd, he inevitably held the audience transfixed to their seats during the interval - often to the envy of the vocalists themselves.

Mani Iyer learnt his music from his parents in his native Pazhayyanur near Palghat. His maiden public performance was at the age of 10 at a *harikatha* discourse by Sivaramakrishna Bhagavathar. The mridangam player who was supposed to play had failed to turn up and Mani Iyer substituted.

Later he caught the eye of Thanjavur Vaidyanatha Iyer who taught him the intricacies that invested his recitals with remarkable purity. Then in 1924, Chambai Vaidyanatha Bhagavathar introduced Mani to a Madras audience at the Jagannatha Bhaktha Sabha. From then onwards he never looked back and moved on to occupy what veena *vidwaan* S. Balachander describes as "a place of unparalleled eminence through sheer mastery of the mridangam."

Other maestros of Carnatic music are equally lavish with their praise. Semmangadi Srinivasa Iyer, the doyen of Carnatic music, says: "Mani Iyer's unique contribution to the art of percussion stemmed a great deal from his own knowledge of music. He knew just how to highlight a *kriti* and where to play up and what is more, when to recede into the background."

Firm Beliefs: Mani Iyer had his firm beliefs and also his eccentricities. He felt that "only people who are born with a God-given gift for music can really be great. With practice one can master patterns but not attain perfection. It is foolish for those who are not great to seek greatness."

And while his relations with other musicians remained cordial he was sharply critical of vocalists singing lower *shrutis* and distorting the timbre of the voice and also making the

stroke of the mridangam sound like a dull thud. From 1973 he began objecting to the use of a microphone at concerts.

He argued that microphones and loudspeakers made listening easy as the music was mechanically injected into the ears of the audience depriving them of the pleasure of making an effort to listen to the music. For a long time he did not even allow All India Radio to broadcast or relay his recitals.

Another odd decision was his refusal to accompany women artistes, till he yielded to Carnatic vocalist D.K. Pattamal in his later years. This was after his daughter married Pattamal's son. Afterwards he also accompanied M.L. Vasanthakumari for a time.

In the last three years Mani Iyer spent most of his time teaching the mridangam at Rishi Valley School in Andhra Pradesh. Despite all the honours and the praise that he won for his public performances, he preferred doing this work.

But for all this his position in Carnatic music is unchallenged and after his death critics were hailing him as the *Kaliyuga Nandi* after the celestial drummer of Shiva. It was a title he well deserved.

Edited By:
AtMigration
Published On:
Nov 18, 2013

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Ref: https://issuu.com/carnaticmusic/docs/vaak_03/s/12162341

Musical legacy of Palghat Mani Iyer

A conversation with Palghat Ramprasad

Palghat Mani Iyer was a leading exponent of the Mridangam in Carnatic music. He was an innovator in spirit, and he understood the instrument like no other. He was also the first mridangam player to have been honored with both the Sangitha Kalanidhi and the Padma Bhushan.

Palghat Mani Iyer's grandson, Palghat Ram Prasad, is a Carnatic musician. He is a quantitative economist and holds a doctoral degree from the University of Georgia. Dr. Prasad learnt from his father T.R. Rajaram, and teaches vocal and Violin Carnatic music in Madras.

We spoke to Palghat Ram Prasad ("PRP") about his grandfather's legacy, his music and more:

Vaak: What are some values that guided Palghat Mani Iyer's art?

PRP: While there are several qualities that I can think of in this regard, such as his professionalism, sincerity, the dignity he strived to bring into the field, his research acumen and so on, the one striking feature that amazes me was his aspiration for perfection and constant self-improvement. There is an interesting anecdote that I can recall to elaborate on this point. During one of her visits to our house, my aunt (Lalitha Sivakumar) told my thatha (grandfather) about a concert she had listened to the previous evening. She said that the mridangam artist who had accompanied the vocalist in the concert played at a speed hitherto unheard of. My thatha was inspired by this information. For the next ten days, he woke up earlier than his usual time to practice fast phrases on the mridangam. After 10 days he called my aunt, demonstrated to her this new pace he had practiced, and asked her if what he played matched the speed of the mridangist she mentioned about. He was in his late sixties at that time. I find this story extraordinary because even when he was that old and had already achieved so much, my grandfather always had it in him to 'self-check'.

Vaak: In one of our earlier conversations, you spoke about need-based changes in art. Can you tell us a bit more about this? Today, art is based on patronage but is dependent on the audience for it to sustain...

PRP: There is a difference between striving to create a change for the greater cause of art versus forcing a change (or creating a disturbance) merely to question a system which otherwise works harmoniously. The former is what the greats of the past such as Ariyakudi (Ramanuja Iyengar), GNB(alasubramaniam), Alathur Brothers, DKP(atammal) did, and there-by contributed immensely to the art form. Today, we witness a lot of gimmicks (in the guise of contributing to changing the Carnatic music world), the intent of which seems to be about making noises and sensationalising an individual artist's identity, rather than contributing positively.

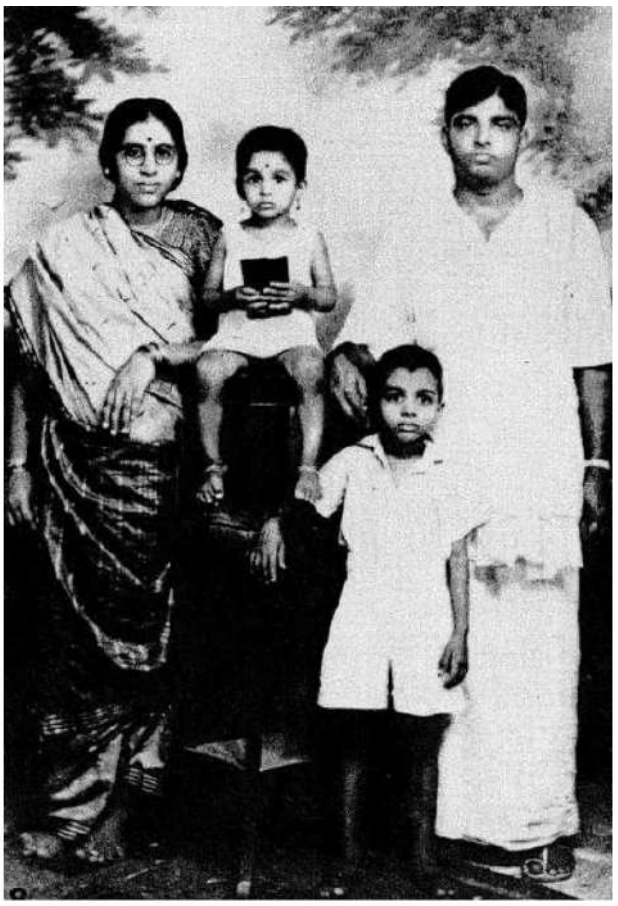
Also, it appears to me that if artists have a generous fanfollowing, they think they have the liberty to do anything they want to do. They are OK to go unchecked since the numbers are in their favour. But we have to keep in mind that these numbers can be quite misleading. For instance, how foolish would I be if I were to assume that my rendition of Kavaa Kaava Vaa is better than, say, Madurai Mani Iyer's if my video has more Youtube views than his videos! In fact, if an artist has many thousands of followers, he or she must shoulder more responsibility towards the artform.

Mani Iyer's wife Balambal

Speaking of need-based changes in music, I can draw from the cricket world to explain my point. Think of cricketers who have come up with so many new additions and contributions in batting, fielding and bowling styles in recent times to adapt to changes in the game. They innovate within the existing boundaries – like the numerous scoop shots, or the kind of slow bouncers, sliding fielding and so on. Instead of thinking about how to constructively make humble contributions within the given contour, they could have easily come up with questions like – who decided that bats can't be 2 feet wide? Let me now use a wider bat; why shouldn't I use a ball which can bounce twice? who said the pitch should be 22 yards? It is very easy to question the generally accepted framework than think constructively about making humble modest changes within the given rubric.

Similarly, the true vidhwath (merit) of an artist lies in thinking of innovations within the already established boundaries (and these boundaries are already very generous), in order to captivate the audience rather than take the more convenient option of questioning the status-quo.

Of course, the popular counter question is what do 'boundaries' mean. When I talk about Madhyamavathi, we know the scale. But if I argue that I need not believe in the scholarship of the person who came up with Madhyamavathi, or question the authenticity of the scale, would it make sense? Should I ask why I should sing this raga within srmpns snpmrs just because someone said I should? In my opinion, these 'questioning for the sake of questioning' are mere excuses for being indisciplined.



Mani Iyer with his family

To explain further on contributing to the art, we know GN Sir's scholarship in handling ragas like Malavi. We know that no one prior to him has handled this raga elaborately like he did. Does it mean that malavi did not exist until then? It did, but he brought this raga to the performance stage, and showed us how to explore the length and breadth of the raga within its canvas. Now this is real contribution. For the vidhwath he possessed he could have easily come up with say a kolavi, and sung it the way he wanted to without following any discipline. How did Pattamma maami popularise Dikshitar krithis? Contributions in classical artforms are more meaningful when we bring out what already exists back to the fore front, may be in a unique form, and popularize it to the mainstream.

Vaak: Surely there is an element of self-interest...?

PRP: Sure yes, there is an element of self-interest in this, I am not denying that. But we are still talking about the many contributions of the old masters of Carnatic music because their super goal was to provide something meaningful to the art. My grandfather did not disrupt the then status-quo by saying that concerts will start with a thani avarthanam. Given his stature, I am sure that he could have drawn in a much bigger audience with that kind of announcement. He did not do that. Instead, he productively offered something to the field within the boundaries that existed at his time, and this is what I call as contribution and not disruption.

Vaak: We have heard people say that well-known male accompanists hesitated or even refused to play for women musicians. How did the onstage dynamic between a woman musician and a male accompanist work?

PRP: The most important point to note here is the prevailing and evolving social system. I can say this with some kind of authenticity as my doctoral research was on caste, gender, poverty and health in public policy space. Today, we can look back and criticize that they were wrong. But that was a time when women learning music itself was a huge thing. When Pattamma maami was in her early teens, her father used to walk alongside the bullock cart in which mami was inside, listening to the concert procession of Rajarathnam pillai nadaswaram happening in the village. We are really talking about these times. In fact, for several decades, women never participated in the Tygaraja Aradhana. The ecosystem did not allow this. So, before jumping to sneer the past structure, we should be mindful of the context in which these systems existed.

Vaak: How was your grandfather in this social system, as you call it?

PRP: He was part of it.

Vaak: But he changed eventually.

PRP: Mildly. He played for Pattamma Maami and MLV mami. Ideally, one would have expected him to have played for all the three stalwart women musicians, but he isn't alive today for us to question him on this. He would have had his reasons, or may be he did not – but that is none of my business. I am not a social scientist to analyze those issues; I am an artist. As a musician, my primary job is to spend time in music, and there is enough and beyond to learn from his music using my time. Once I change my profession, maybe, this could be an interest topic of inquiry.

Vaak: Are the present day mridangam players inspired by your grandfather's style and work ethic?

PRP: I can only guess: the general focus obviously is about his legendary talent and how his name was synonymous with mridangam. For my grandfather, it was also about 'what can I learn from my co-artists and what can they learn from me' while on stage, and his central contention was that a good artist should inspire the other coartists. While pleasing the audience is very important, as an artist, you also must earn the respect of your co-artists for your vidhwath. This balance existed in my grandfather's art, more generally, stalwarts of the past. Whether it was a violinist or mridangist or vocalist, everyone on stage believed in creating good music far beyond projecting their individual prowess. It was not about the voice or string or the beat, it was the unison of all that created good music, which was of paramount importance to each one on stage. These takeaways are very important, especially in the context of the present-day musicians, whose primary goal on stage seems to be to increase their respective microphone volumes.

Palghat Mani Iyer with Ariyakudi Ramanuja Iyengar and Mysore T Chowdiah

As for ethics and respect for concert, there is a famous anecdote that thatha often times recounts. Once (Ariyakudi) Ramanuja Ayyengar, mani thatha and Rajamanickam Pillai were on a train for a concert the next evening. Very early in the morning, Mani Thatha woke up to Ramanuja Ayyengar's soft music, and he requested for him to sing that composition for the concert scheduled that evening. Ramanuja Ayyengar told him that the krithi needs more soaking time. Rajamanickam Pillai, who was wide awake by then, told my grandfather that Ayyengar had been soaking in this composition for many years now but is still not convinced that he can sing it during a concert.

Bottom: Palghat Mani Iyer with Semmangudi Srinivasa Iyer

That is how intense past artists were. And that is why audience who have witnessed concerts in the past still recall the year of concert, song list and all the co-artists; most importantly they still talk about how a rendition touched their hearts. Today, artists and rasikas are drifting towards intellectualizing music, and as a result, concert experiences are becoming transitory. I really think google has a role to play in transforming the taste of a rasika from being an experiential listener to an intellectual analyst, which in a way is oxymoronic to enjoying an art form. Audience discussing landing notes and other fancy terms during a concert is laudable, but all I am asking is for a rasika to come to a concert and enjoy the music and not delve into the technicalities too much.

Vaak: Did Mani Iyer change his style of playing for each musician?

PRP: Mani Thatha's playing for Lekhana would be very different for different musicians. He would play it one way for Ramanuja Ayyengar, another for (Alathur) Brothers, another for Semmangudi, but he was able to be in sync with each of their music. I recall TNS mama making a point of past concerts. He pointed that if we listen to concerts of the past even in tape recordings, we enjoy a perfect balance of vocal, violin, mridangam and upam (also Thambura) despite pathetic microphone systems by today's standards. Some of those vocalists are known to have very powerful voices (like Chembai or Iyengarval), some very soft ones (like MMI) – despite these differences, if the mridangists and violinists could find the perfect balance to each one, it shows how much of musical sense each of them would have had, and how much of musicality they would have aspired for, rather than prioritize each of their individual brilliance. To top it there was only one central mike in most of those concerts, and despite that the left (thoppi) and right (valanthalai) balance in mridangams was perfect.

As for padathi, PMI believed in following the tradition. Even if he played for a junior artist, it was vocal first, violin second, and mridangam third. He believed that he was only a 'supporting' artist whose role was to enhance the quality of the concert. He always mentioned that his job was to dissolve in the background when the vocalist was in full flow, and during the parts where vocalists had certain challenges, those times, he had to step in to distract the audience towards the mridangam. The interest of the team was paramount. My thatha also said that tani avarthanam should be the most insignificant part in a concert. I think he said this because he used to insist that the artist must show excellence in every song that he played for, and not just during the tani. It is very important to know how to play for compositions, and the other aspects of manodharma like neraval and a kalpana swaram. I am reminded of this when I see some young mridangists these days enter into a concert roughly during the main song, as if that's the only thing to learn. A mridangam artist is successful only when the audience associates the percussionist to a composition. One can always practice a tani avarthanam at home, but the same cannot be done for say a kriti. Accompanying artists must learn this.

Vaak: We did not know you taught violin.

PRP: Well, I teach how to follow vocal and the manodharmam aspects for a few violinists. My grandfather used to say that violinists should have two things in mind. One, they should have a watch or a clock in front of them to make sure that they play only 40-50% of the time that the vocalist presented during their solo. If the vocalist is a senior or a popular artist, then this number must be down to 30%. When the audience has already listened to say a 10-minute mukhari by the vocalist, it is difficult both for them and the violinist to build the raga from scratch. Two, there needs to be 'continuity' in bowing. The first thing I tell my violin students is to not take the bow off from the fret board. Ramanuja Ayyengar used to say that violin is like a second tambura. There is a sort of discontinuity when the violin bowing is stopped, a discontinuity that can be compared to that when a tampura is stopped. This is one of the key differences between today's concerts and the concerts from the yesteryears. If you listen closely, you will notice that these olden day concerts have an unexplainable continuity. My grandfather used to believe that mridangam as an accompanying instrument is only secondary to the violin. He often said that it is only the violin that gives the wholesomeness needed in a concert. Also, my grandfather said that if the artist sang for one hour, the mridangam player should play the tani for not more than 3 to 4 minutes. If the artist sings for two hours, then it must only be 8-10 mins. But if the audience demanded it, then you can play more. You can play more only when your audience wants you to play. Interestingly, thaatha used to a play 15-20 min thanis. My father once asked the legendary flutist Mali about this. Mali responded that "if someone plays like Mani Iyer, (then) the audience will listen to even a 20-hour tani. Your father also started with a 5-min tani, but the audience wanted more".

The standards of violin and upapakkavadhyam have particularly improved tremendously today.

Vaak: True.

PRP: In the last 25 years especially. One must credit Vid. Harishankar for this upward shift in the quality of upam. My grandfather told him that he regrets that Harishankar did not come to learn from him few years earlier, when thaatha was physically in a much better shape.

Following page Palghat Mani Iyer with Ariyakudi Ramanuja Iyengar, TN Krishnan & Palani Subramania Pillai, The Gemini wedding. Palghat Raghu is seen seated behind Mani Iyer

Vaak: How did he accompany for padams?

PRP: Nothing specific that I recall except for that he did not want to dilute the vocalist's musicality in padams. In fact, he used to say that he achieved success only because he enhanced a rendition by taking a backseat whenever required, even if that moment requires complete silence from his end. [A sample recording of Palghat Mani Iyer accompanying Semangudi Srinivasa Iyer for Ninnu Juchi, a padam Punnagavarali: https://www.youtube.com /watch?v=vrtRhrYlXfQ]

Palghat Mani Iyer with TR Mahalingam and TN Krishnan

Vaak: His views on creating theermanams?

PRP: He believed in keeping the theermanams short so much so that sometimes he never played theermanams. He said that one must leave the audience with the song, and not with a theermanam.

Vaak: Did he experiment with other instruments?

PRP: Casually he used to play the kanjira. Those days most of the mridangists played the kanjira. As for maintaining and experimenting with the mridangam making per se, I would recommend that you refer to the middle 4 chapters of TM Krishna's book 'Sebastian and Sons'. I consider those chapters in the book as a holy-reference, for any musician, mridangist or otherwise. Those are some of the most researched artifacts I have come across in recent times.

Vaak:How was his relationship with Pazhani Subramaniya Pillai?

PRP: Extremely cordial, and the mutual respect they shared will fall short of words; infact we had a silver plate in our house called Pazhani thattu for him to be served his meals, when he visited our place.

Vaak: There are times when the vocalist can sing a song that the mridanganist may not be aware of. How did he manage such instances?

He was very astute on stage. In fact, Lalgudi, Srimathi, Mani Iyer and Raja Mani were a team for 4-5 years in the mid 60s. Lalgudi used to play everything twice, my periappa would play along the first time, and Mani thaatha would play only the second time since he would not have memorized the song. But if you are in the audience, you wouldn't notice that. There is also an incident with Pattama Maami. Once, she wanted to sing an intricate pallavi and had sent Lalitha athai to sing it to thatha the morning of the concert so that Thatha is familiar with it. Thaatha was not too clear about the pallavi and was quite confused till he went to the stage. But funnily, in the concert it sounded as if the RTP was actually set by thatha, that he played with so much of command and understanding. That night, my father asked thatha about this contradiction; to which thatha replied that he still had no clue about RTP or how he played what he played. "All I did was just play the mridangam", he had said. For him, playing in a concert may be was a meditative experience.

Palghat Mani Iyer with Ariyakudi Ramanuja Iyengar, TN Krishnan & Palani Subramania Pillai, The Gemini wedding. Palghat Raghu is seen seated behind Mani Iyer

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Ref: carnaticcorner.com

Palghat Mani Iyer - Mridangam Wizard

By Ashok Madhav

Palghat Mani Iyer (1912-81) was a percussionist. He was called the proverbial Nandikeshwara for his uncanny ability on the art of playing mridangam.

Early life, training

He was born in Tiruvilvamala, a small town in Palghat District. His father and grandfather were harikatha musicians. He had his initial mrudangam tutelage from Palghat Subba Iyer and Kalpathi Viswanatha Iyer. For his advanced training, he moved to Tanjavur to learn from the reputed mridangam maesto, Tanjavur Vaidhyanatha Iyer. Vaidhyanatha Iyer was a power

house in Tanjavur bani of percussion. Many aspiring students came to Tanjavur to learn from him. T.K. Murthy is also one of the prominent disciples of Vaidyanatha Iyer.

With great vocalists

Palghat Mani Iyer's concert with Chembai Vaidhyanatha Bhagavatar was an important event, which propelled his career. This concert established him as a good vidwan in his own right. He was still in his teens. His performance as an accompanist was an added attraction to the concert goers. He has accompanied stalwarts like Ariyakudi Ramanuja Iyengar, Maharajapuram Vishwanatha Iyer, Musiri Subramania Iyer, G N. Balasubramanian, Madurai Mani Iyer, Alathoor Bros, Semmangudi Srinivasa Iyer and others. He admired Ariyakkudi Ramanuja Iyengar's music and he felt Ariyakudi was the model of an ideal gayaka.

Ariyakkudi and Mani Iyer made a good team which was a big draw for the rasikas. Mani Iyer had become a very respected and popular mridangam vidwan. He teamed up with Palani Subramania Pillai playing Kanjira in a few concerts. They both developed a warm regard for one another, appreciating each other's skills. Mani Iyer himself has acknowledged that Palani was better in 'gumuki'. Mani Iyer had the knack of anticipating the main artistes singing sangathis and swara patterns and playing accordingly. He was never the one to outshine the main performer. He always felt mrudangam is an accompaniment.

In the late 1940's onwards Mani Iyer and GNB formed a formidable pair and also he with Alathur Brothers. Later on he began accompanying the next generation of musicians like KV. Narayanaswamy, DK.Jayaraman and others. At this time, he was averse to using microphones for the concerts and he made a plea to abandon it in concerts. But it fell on deaf ears. In the late 70's, he joined the Rishi Valley School in Madanapalli and continued his mridangam lessons to aspiring students.

Honours, Awards

He was honoured by many music organisations all over India. He was given the coveted honour –Sangitha Kalanidhi from the Madras Music Academy- the first for a mridangam vidwan. He was honoured with the President's medal, Padma Bhushan etc.

His students

He trained a few students. Palghat Raghu, Palghat Suresh, Umayalpuram Sivaraman, Kamalakar Rao, his own son, Rajamani and others. Mani Iyer left a legacy of great proportion with his mrudangam.

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Ref: onlinesangeet.com

Biography of Palghat Mani Iyer

Early life and background

- He was born in a Palakkad Brahmin family on 12 June 1912 at Pazhayanoor, then in Tiruvilvamala taluk of Palghat district of Kerala (now located in Thrissur district) to Sesham Bhagavathar and Anandambaal as their second son.
- Mani was named Ramaswamy at birth – after his grandfather who was a good singer as well as a school teacher.
- Mani Iyer learned his music from his parents in his native Pazhayyanur. His first public performance was at the age of 10 in Sivaramakrishna Bhagavatar's Harikatha Pravachan. The mridangam player who was supposed to play failed to turn up and Mani Iyer was substituted.
- He later attracted the attention of Thanjavur Vaidyanatha Iyer who taught him the intricacies that invested his singing with remarkable precision.
- Mani Iyer came to prominence in 1924, after appearing with the Chembai Vaidyanatha Bhagavatara at a concert at the Jagannatha Bhakta Sabha in Madras (now called Chennai).

Career

- Mani Iyer was accompanied by all the leading singers of his era. He was late Palghat R. Raghu, Late Mavelikkara Velukutty Nair, Umayalpuram K.K. Sivaraman, Thanjavur R. Ramdas, Kamlakar Rao, Late G. Later mridangam players like Harishankar (Kanjira), etc. were also gurus.
- Before Mani Iyer entered the music scene, three mridangam maestros Nagercoil S.Ganesh Iyer, Alagnambi Pillai and Dakshinamurthy Pillai dominated the percussion scene.
- The way Mani Iyer played changed the style of playing the mridangam, from just keeping the beat to the music of the main artist to being an instrument in its own right.
- Palghat R. Raghu, a disciple of Mani Iyer, describes his guru as a genius in that he showed music followers the way of blending with the music of the lead artist in handling creations of every conceivable mood and tempo. With his consistent excellence, he has been able to take the music program to thrilling heights.

- He had his own eccentricities, and refused to accompany female artists for long periods of time. Take
- When his daughter married DK Pattammal's son, he accompanied Pattammal , who is considered one of the three singers who form the trinity of female Carnatic music singers in the 20th c. Later he also accompanied ML Vasanthakumari.
- When Semmangudi Srinivasa Iyer was asked to pick the talents of Carnatic music, he gave only three names – T.R. Mahalingam, T.N. Rajaratnam Pillai and Palghat Mani Iyer.

Awards

1966 – Sangeet Kalanidhi

1967 – Padma Bhushan

1957 – Sangeet Natak Akademi

Other info

Other Information –

Date of Death – 30 May 1981

Question Related toPalghat Mani Iyer

What is the birth place and date of birth of Palghat Mani Iyer?

Palghat Mani Iyer was born on 12 June 1912 in Pazhayanoor.

What are the names of the students of Palghat Mani?

The names of the students of Palghat Mani Iyer are -R. Raghu, Late Mavelikkara Velukutty Nair, Umayalpuram K.K. Sivaraman, Thanjavur R. Ramdas, Kamlakar Rao, Late G. Harishankar |

YouTube Videos

Mani Iyer's greatest moments on stage (1hr 14 min):
https://youtu.be/2J6cHeah6rw?si=0dJM3AmpWct07Hoj

Mani Iyer - solo on mridangam (3 min):
https://youtu.be/WPkgTa6vu00?si=zxRRnqQJ_59qDr9J

Extraordinary Thani avarthanam (9 min):
https://youtu.be/KcsqG2TOx1E?si=Aa65tNaCBHvDzuEi

Mani Iyer - Ultimate Naadham (8 min):
https://youtu.be/iE4BG0n2t3s?si=NwvAuTpiAUgY-vjv

Rare video of the wizard (46 sec):
https://youtu.be/-o1ZENyk3F4?si=ccg_V8_4ex5P2r4m

Mani Iyer with Semmangudi Srinivasa Iyer (15 min):
https://youtu.be/HuaOP07j1-4?si=yvtUgcU7AKfFDpFB

Tributes to Mani Iyer - 109th birth anniversary, June 2021 (2 hrs 41 min):
https://youtu.be/q1PijUyU3eE?si=RAl5_CJadfWIkXzp

T. N. Krishnan and Mani Iyer (2 hra 11 min):
https://youtu.be/mlJvfE2X7nE?si=DFPWOBGONlWvDU-G

GN Balasubramanian, T. Chowdaiah (violin), Mani Iyer (mridangam) ….(3 hrs 19 min):
https://youtu.be/u4bL-gsMoAQ?si=EBDpj-1OCow5JIo8

ML Vasanthakumari (vocal), Kanyakumari (violin), Mani Iyer (Mridangam)...(2 hrs 34 min):
https://youtu.be/BUhp89rY7Js?si=b-zYCp0Q0ACgMnA9

Nedanuri Krishnamurthy (vocal), TN Krishnan (violin), Mani Iyer (Mridangam)..(3 hr 1 min):
https://youtu.be/N3ciMFd44yY?si=y-6iJ42SYACvzj5s

Mani Iyer- mridangam (8 min):
https://fb.watch/npjcWEac1T/?mibextid=Nif5oz

TN Krishnan and Mani Iyer (15 min):
https://youtu.be/QIeKSqqNq90?si=I_SIigAHoxxOvIte

TN Krishnan and Mani Iyer (15 min):
https://youtu.be/QIeKSqqNq90?si=MR76SMNeKAlMPhkm

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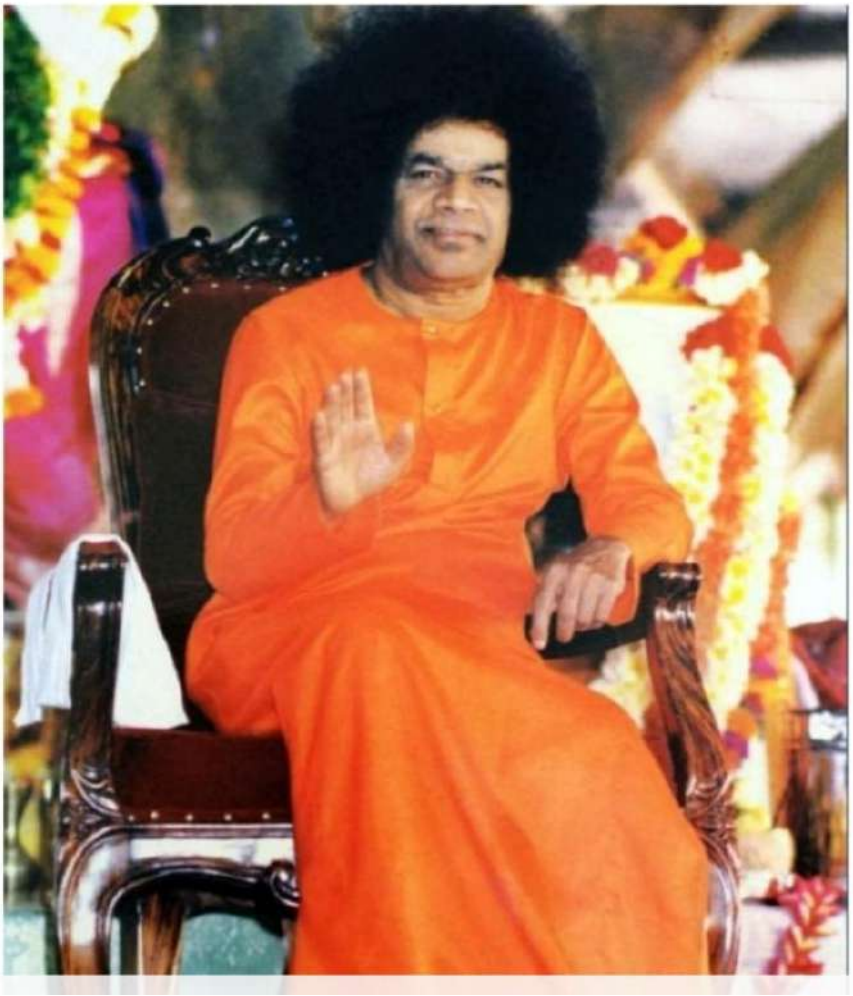
DEDICATION

This work is lovingly dedicated at the lotus feet of:
Bhagavan Sri Sathya Sai Baba



There is only ONE caste -The Caste of Humanity
There is only ONE religion –The Religion of Love
There is only ONE language –The Language of the Heart
There is only ONE God –He is Omnipresent

……Bhagavan Sri Sathya Sai Baba

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PREFACE

This free ebook gives briefly the info about Kadri Gopalnath..

Kadri Gopalnath (6 December 1949 – 11 October 2019) was an Indian alto saxophonist and one of the pioneers of Carnatic music for that instrument.

Born in Sajeepa Mooda village in Bantwal taluk of Dakshina Kannada to Taniyappa (a Naadaswara vidwan) and Gangamma, Gopalnath was inspired to learn the saxophone as a child after hearing it played by the Mysore Palace band set.
He was eventually crowned the "Saxophone Chakravarthy".

Details about Gopalnath's biography, parents, early life, career, giving concerts all over the world, producing many albums, recognitions, Awards and Titles, death, legacy…etc. are given.

YouTube videos : Here we have a wealth of Carnatic music for many hours.
Links to Videos about his concerts, popular songs, best of his recitals juke boxes…. etc are given.

Acknowledgements:

Many of my friends and relatives have actively encouraged me in my attempt to compile this free ebook. I sincerely thank them for their support.

My wife Kala has always encouraged and supported me in all my literary works, sacrificing much of her time. I express my deep appreciation to her.

I have drawn heavily from many references like Wikipedia, YouTube and other websites as mentioned in the text.

Finally, I express my immense gratitude to Sri Sathya Sai Baba for His Grace and blessings, prompting me to initiate, continue and complete this work.

M. Thirumaleshwar,
September 22, 2023
Email: tmuliya@rediffmail.com

Ref: Wikipedia

Kadri Gopalnath

Background information	
Born	6 December 1949 Bantwal taluk, Dakshina Kannada, Karnataka, India
Died	11 October 2019 (aged 69) Mangalore, Karnataka, India
Genres	Indian classical music, film music, jazz fusion
Occupation(s)	Saxophonist
Instrument(s)	Saxophone
Years active	1957–2019

Kadri Gopalnath (6 December 1949 – 11 October 2019) was an Indian alto saxophonist and one of the pioneers of Carnatic music for that instrument.

Early life

Born in Sajeepa Mooda village in Bantwal taluk of Dakshina Kannada to Taniyappa (a Naadaswara vidwan) and Gangamma,[1] Gopalnath was inspired to learn the saxophone as a child after hearing it played by the Mysore Palace band set,[2] although he took nearly 20 years to master the complexities of the western wind instrument. He was eventually crowned the "Saxophone Chakravarthy".

Career

Gopalnath learnt to play Carnatic music on the saxophone from N. Gopalakrishna Iyer of Kalaniketan, Mangalore. He presented his first concert in the All India Radio, Mangaluru in 1978.[1] In Madras, Gopalnath came in contact with the vocalist and mridangist guru T.V. Gopalkrishnan, who identified the youngster's potential and tutored him.

Gopalnath had to make certain modifications to the conventional alto saxophone to play Carnatic music. So successful was this adaptation that the great musician Semmangudi Srinivasa Iyer, the doyen of Carnatic music, acknowledged Kadri Gopalnath as a true Carnatic music genius.

His maiden live performance was for the Chembai Memorial Trust. The 1980 Bombay Jazz Festival was a turning point for Gopalnath. John Handy, a jazz musician from California was present at the festival. Hearing Gopalnath play, Handy asked if he could go on stage and perform alongside him. So well did the two mesh, Handy in the jazz style and Gopalnath in the Carnatic style, that it became an instant hit with the audience.[2] Gopalnath has

participated in the Jazz Festival in Prague, the Berlin Jazz Festival, the International Cervantino Festival in Mexico, the Music Hall Festival in Paris, the BBC Promenade concert in 1994 at London, and has toured all over the world.

He cut many albums and recorded a number of cassettes and CDs. Together with jazz flautist James Newton, he recorded *Southern Brothers*. His production called 'East-West' is an audio-video presentation that, as the title suggests, is a fusion of Western and Indian music. This album took 6 months to produce and has compositions from Saint Tyagaraja, Beethoven and the like.

Film director K. Balachander used Gopalnath's services in his Tamil film *Duet*. The film had music composed by A.R. Rahman and all the songs had saxophonic instrumentation by Gopalnath, mostly in raga Kalyanavasantam. He once said about this album: : "I played some 30 ragas for Rahman. He wasn't satisfied. Finally I played Kalyanavasantham, and he said, "Thats it!". After that movie I became known. I was in all the papers. It became difficult to travel in buses and trains. Of course I enjoyed the mass appeal."

In 2005, Gopalnath began a collaboration with American saxophonist and composer Rudresh Mahanthappa, which resulted in the 2008 album *Kinsmen* (Pi Recordings) and supporting US tour.

Gopalnath was also a famed teacher, having taught many prominent saxophonists around the world.

Death

Gopalnath died on 11 October 2019 due to cardiac arrest at the age of 69 at a private hospital in Mangalore.[3] He was ailing for a long time before his death, and could not attend many concerts. His dead body was taken to ancestral village on 13 October, and was cremated there with full state honours. He is survived by his wife Sarojini and three children, among whom, his younger son Manikanth Kadri, is also a professional musician and music director.

Awards, Titles and Tributes

Gopalnath was presented with the Sangeet Natak Academy Award for Carnatic Music – Instrumental (Saxophone), by President A. P. J. Abdul Kalam, in New Delhi on 26 October 2004.

Many titles and honours had come his way, the most cherished being the Asthana Vidwan of Sri Kanchi Kamakoti Peetam, Sri Sringeri Sharadha Peetam, Sri Ahobila Mutt and Sri Pillayarpatti Temple. He was awarded the Padma Shri in 2004.[4]

Gopalnath had the distinction of being the first Carnatic musician to be invited in the BBC Promenade concert in 1994, in the Royal Albert Hall at London. The Asian Music Circuit, U.K., sponsored his recital.

Among his other distinctions are: Saxophone Charkravarthy, Saxophone Samrat, Ganakala Shree, Nadapasana Brahma, Sunada Prakashika, Nada Kalarathna, Nada Kalanidhi,

Sangeetha Vadya Rathna, Karnataka Kalashree in 1996, Vocational Excellency Award from the Rotary of Madras, Tamil Nadu State Award "Kalaimamani" and Karnataka Rajyotsava Award in 1998.

He received an honorary doctorate from Bangalore University in 2004.

The 2008 album *Blue Rhizome* by the New Quartet features a tribute to the saxophonist called "Gopalnath" (composed by Karl E. H. Seigfried).

He received the Sangeetha Kalasikhamani award for the year 2013 given by The Indian Fine arts Society, Chennai.

He received the *Kamban Pugazh* award for the year 2018 given by All Ceylon Kamban Society, Sri Lanka.

****

Ref: starsunfolded.com

Kadri Gopalnath

Career

Debut	**Live Performance:** All India Radio, Mangaluru, 1978 [1] **Commercial Performance:** Jazz Festival Bombay, 1980
Awards, Honours, Achievements	**1996:** Karnataka Kalashree **1998:** Tamil Nadu State Award-Kalaimamani **1998:** Karnataka Rajyotsava Award **2004:** Padman shri by the Government Of India. **2004:** Sangeet Natak Akademi Award for Carnatic Music - Instrumental (Saxophone) **2013:** Sangeetha Kalasikhamani award by The Indian Fine arts Society, Chennai. **2018:** Kamban Pugazh award by All Ceylon Kamban Society, Sri Lanka. **Other awards include:** Saxophone Charkravarthy, Saxophone Samrat, Ganakala Shree, Nadapasana Brahma, Sunada Prakashika, Nada Kalarathna, Nada Kalanidhi, Sangeetha Vadya Rathna

Discography

Discography	**1985:** Sri Thyagaraja's Utsava Sampradaya Krithis on Saxophone **1994:** Jugalbandi: Classical Confluence **1995:** A Tribute to Adolphe Sax **1997:** Saxophone Indian Style **1999:** Southern Brothers **2000:** Gem Tones **2006:** Dream Journey, Vol. 1, Dream Journey, Vol. 2 **2006:** Pranamamyaham **2007:** Sri Tyagaraja Pancharatna Kritis

Some lesser known facts about Kadri Gopalnath

- Born in 1949 in Jogi community in Mangalore, Kadri Gopalnath learned the traditional instrument, Nagaswaram: the Indian equivalent of the clarinet from his father Thaniappa. Saxophone fascinated him after hearing it at Mysore palace band set. His father encouraged him to learn the instrument under the band's saxophonist Lakshmi Narasimhaiah.

- N. Gopalakrishna Iyer of Kalaniketan, Mangalore taught him how to play carnatic music on saxophone which helped him to become one of the pioneers in carnatic music.

- Later in Madras, Gopalnath met with the vocalist and mridangist guru Tripunithura Viswanathan Gopalakrishnan a.k.a T.V. Gopalkrishnan, who identified the youngster's potential and tutored him.

- It took him 20 years to master the instrument. To suit his western saxophone for Indian classcial music, Gopalnath modified his instrument himself.

K. Balachander , Kadri Gopalnath and A.R. Rehman

- In 1980, a Californian musician John Handy heard him play at the Bombay Jazz Festival and invited him to join in the US. As a result, Gopalnath was able to blend carnatic music with jazz.

- Gopalnath was the first ever carnatic artist to be invited by the BBC promenade concert in 1994, in the Royal Albert Hall at London.

- He is the epitome of a true musician as he has used various techniques to blend and innovate carnatic music and compose unique renditions of Hamsadhwani, Pantuvarali, Kalyana, Vasantha and Brinshavani Ragas.

- His commercial collaborations have been very fruitful and widely renowned and he has worked with international artists like James Newton and American Saxophonist Rudresh Mahanthappa. Gopalnath recorded two albums with them – Southern Brothers(1999) and Kinsmen(2008).

- Film director K. Balachander wanted Gopalnath to play saxophone for his Tamil film "Duet". A.R. Rehman composed the background score for the film in which Gopalnath did all the saxophonic instrumentation in rag Kalyanavasantam which was very well received and he became popular after that.

- Gopalnath is known for his unconventional technique of integrating compositions of classical musicians from India like Thyagaraja to western composers like Beethoven on the Saxophone.

- He was very well received when he performed at the Jazz Festival in Prague, The Berlin Jazz Festival, The International Cervantino Festival in Mexico and The Music Hall Festival in Paris.

*****

Ref: financialexpress.com

Kadri Gopalnath, Saxophone maestro passes away at 69

Written by FE Online

October 11, 2019

Kadri Gopalnath, renowned musical maestro and saxophone wizard, passed away at the age of 69 on Friday morning.

Kadri Gopalnath, renowned musical maestro and saxophone wizard, passed away at the age of 69 on Friday morning. Admitted to a hospital on Saturday night, the musician is known to have been ill for the last three months and is survived by wife and three children, one of whom is a famous composer and singer – Manikantha Kadri.

Born in a village called Sajipamooda in the year 1950, Gopalnath's father is known to have been a Nagaswara expert. As a child, it is said that Gopalnath was fascinated when he watched a saxophone being played by the Mysore Palace band set and decided to master the unusual instrument. He went on to learn playing Carnatic music using the western instrument through N. Gopalakrishna Iyer. Following his first concert at the Chembai Memorial Trust and the 1980 Bombay jazz festival, there was no turning back for this musician. He also earned many prestigious awards as part of his musical journey and was conferred the Padma Shri award, Kendra Sangeetha Nataka Academy Award, among others.

Having mastered the saxophone after almost twenty years of rigorous practice and that too a western instrument, the acknowledgement of his mastery reached him through none other than the legendary Semmangudi Srinivasa Iyer, whose name is etched in gold as one of the greatest Carnatic music geniuses of the country.

According to some interviews that Kadri Gopalnath had given earlier, the musician credited Mangalore for giving him a platform to explore his musical journey to the fullest potential.

Influenced deeply by cultural programmes such as the 'Yakshagana' at a very young age, the brilliant musician had spared no efforts to fully engross and imbibe the diversity of festivals, particularly the annual festival celebrating and worshipping Lord Manjunath of the Kadri temple.

The funeral rites are expected to begin upon the arrival of his eldest son who is reportedly working outside the country.

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Ref: nytimes.com

Kadri Gopalnath, 69, Dies; Brought the Saxophone to Indian Music

Published Oct. 31, 2019 Updated Nov. 4, 2019

Drawn to an instrument that sounded exotic to him, he became one of the most prominent classical musicians in India.

Kadri Gopalnath in concert at the Asia Society in Manhattan in 2005. He adapted the vocal inflections of traditional Indian singers to the saxophone. Jack Vartoogian/Getty Images

Kadri Gopalnath was a youngster growing up in a village in southern India when he first heard the alto saxophone at a performance by the Mysore Palace Band, a holdover from the years of British rule that mixed Indian and European repertoire.

The saxophone's sound struck Kadri as something different from the penetrating drone of the nadhaswaram, the traditional double-reed instrument that his father played every day in the local temple, and that Kadri had been learning. The alto saxophone's blooming quality felt exotic, and it drew him in.

With help from neighbours and attendees of the temple, his father pulled together money and sent it away for a saxophone. But rather than learn traditional Western repertoire, Kadri set about interpolating the ragas (harmonic modes) and gamakams (ornaments and slurs) of classical South Indian music into saxophone playing. His main strategy was to adapt the

vocal inflections of Indian singers to the instrument, though his sound was always redolent of the nadhaswaram's pinched, scalding tone.

Mr. Gopalnath would eventually become one of the most prominent classical musicians in India, and the first to show on a grand scale how the saxophone, despite its Western-tempered tuning, could be a real asset in Carnatic music, not just a novelty.

His renown spread across the globe thanks to numerous albums (allmusic.com lists him as a leader on over 100) and frequent appearances at festivals in Europe and the Americas. He has been cited as an influence by such prominent jazz musicians as the New York-based alto saxophonist Rudresh Mahanthappa — who collaborated with Mr. Gopalnath on a widely celebrated album, "Kinsmen" (2008), and sometimes toured with him — and Shabaka Hutchings, a young British tenor saxophone star who brought him to the Le Guess Who festival in the Netherlands last year.

"He was such a revolutionary, in playing any kind of Indian classical music on the saxophone," Mr. Mahanthappa said in a phone interview. "The vehicle of Indian music is the voice; it's really hard to imitate that intonation and the sliding between notes."

Mr. Gopalnath in 2004, the year he was awarded India's fourth-highest civilian award, the Padma Shri. Press

Nevertheless, by the time of Mr. Gopalnath's death on Oct. 11, at 69, his legend was in place. "His name," The Hindu newspaper said, "was a synonym with saxophone in the country."

Mr. Gopalnath's son Manikanth, a film composer and producer, confirmed the death at a hospital in Mangalore, India. He did not specify the cause but said that his father had been ill for some time, and that after a back ailment rendered him unable to play the saxophone, he stopped eating.

"His life was about being onstage," Manikanth Gopalnath said. "He decided to go."

In addition to Manikanth, Mr. Gopalnath is survived by his wife, Sarojini Gopalnath; another son, Guruprasad; a daughter, Ambika Mohan; and six grandchildren.

Kadri Gopalnath was born in Sajipamuda, a village in the southwestern Indian state of Karnataka, on Dec. 6, 1949, the eldest of eight children. His father, Thaniyappa, earned only a modest living as a temple musician, while his mother, Gangamma, kept the home.

In an interview with The Hindu in 2012, Mr. Gopalnath reflected on the hardships of his early life. "I started out with nothing, right from ground level," he said. "It was not easy for my father to bring up eight children. I look back on those fledgling days with a sense of surprise, awe."

He began playing the nadhaswaram, studying under his father, but after switching to the saxophone in his adolescence he moved to Mangalore, Karnataka's major port city, to pursue music on a broader stage.

Moving throughout southern India, he studied successively under three major gurus, including a fellow saxophonist, Gopalakrishna Iyer. The last and most consequential was T.V. Gopalakrishnan, an esteemed vocalist, mridangam drummer and violinist based in Chennai, where Mr. Gopalnath became prominent on the music scene.

His career had begun when, across the Atlantic Ocean, John Coltrane's was coming to a close. Coltrane had transformed jazz in part by investigating Indian styles and bringing them into an American context through the tenor saxophone. Mr. Gopalnath went the other way: He listened to jazz instrumentalists for their technique and inspiration, but bent the instrument to more traditional Carnatic ends.

A performance at the 1980 Bombay Jazz Festival caused his star to rise across India. But he didn't catch his big commercial break until 1994, when he recorded the soundtrack to "Duet," a hit Tamil-language film whose protagonist was a saxophonist.

That year he also became the first Indian classical musician to perform at the prestigious BBC Promenade, and he soon began performing more often in festivals around the world, typically in combos with other stars of Carnatic music.

At home, he came to be known as India's "saxophone chakravarti," the Sanskrit term for a good king. In 2004 he was awarded India's fourth-highest civilian award, the Padma Shri.

Throughout his adult life, he called the saxophone his “greatest love.”

“I am just 65 years old, not yet tired of playing classical music and ragas on saxophone,” he told the website emirates247.com in 2015. “I have never counted the number of concerts or the number of hours spent playing saxophone, within and outside India, over five decades. I have travelled a long way in 50 years, and yet there is a long way to go in the world of music.”

A correction was made on
Oct. 31, 2019

An earlier version of this obituary misstated the Sanskrit term for a good king. It is chakravarti, not chaktavry.

A correction was made on
Nov. 1, 2019

An earlier version of this obituary referred incorrectly to Mangalore, India. It is the major port city in the state of Karnataka, not the major metropolis.

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YouTube Videos

Kadri Gopalnath- Saxophone (2 hrs 35 min):

https://youtu.be/aoDhBdMLzOM?si=OmLccepeARFIHvbZ

Kadri Gopalnath- Saxophone Juke box (1 hr 3 min):

https://youtu.be/tKkcbGM0pg0?si=OhWXaVm-zsZnqxex

Kadri Gopalnath - Saxophone (54 min):

https://youtu.be/z42AFZzhR6w?si=7wmsivgUEKbcf-U4

A Tribute to Kadri Gopalnath (21 mion):

https://youtu.be/CLYDogU1JYU?si=PTxKQLcrqeY06QgA

Best of Kadri Gopalnath - Saxophone - jukebox (1 hr 21 min):

https://youtu.be/ckpFan58Qhk?si=CfVN0bNBXR5GEfk1

Kadri Gopalnath - Saxophone - Rag Hamsadhwani (9 min):

https://youtu.be/r4j7GqneRx8?si=7R4fcAh7kn4GET7u

Kadri Gopalnath - Saxophone (55 min):

https://youtu.be/AftJXJHMrtA?si=z0GiQbekgl__vYd2

Kadri Gopalnath- Saxophone - Carnatic classical (1 hr 10 min):

https://youtu.be/MtG8jHMf9MA?si=XJ41Ho3Z-Yi9P75Z

Best of Kadri Gopalnath- Saxophone jukebox (59 min):

https://youtu.be/lR3WDhL6XSU?si=WzFZ3GnrDbWw__B7

Kadri G - Abheri - Saxophone (11 min):

https://youtu.be/hAuzPg-h7D8?si=3P68UZbr1kzlQ9c4

Kadri Gopalnath - Rag Sindhu bhairavi - Saxophone (4 min):

https://youtu.be/hEsCpz4KU5Q?si=JczpsecT7GJxHK6c

Kadri G and Pravin Ghodkhindi: Saxophone and Flute (49 min):

https://youtu.be/jE_6klOaIJk?si=fUFxd4dcQrNkuSRP

Kadri Gopalnath - pulse beat - Saxophone (24 min):

https://youtu.be/YgEL7v5yBYU?si=LOYsPGvDBfbg6-FF

Kadri Gopalnath- Saxophone (5 min):

https://youtu.be/rdkIA2LVsO0?si=3fKBKyn_wcVLsDCd

Kadri Gopalnath- Saxophone (1 hr 26 min):

https://youtu.be/OcR75oWcAM0?si=TPtr0jA34USZM1dI

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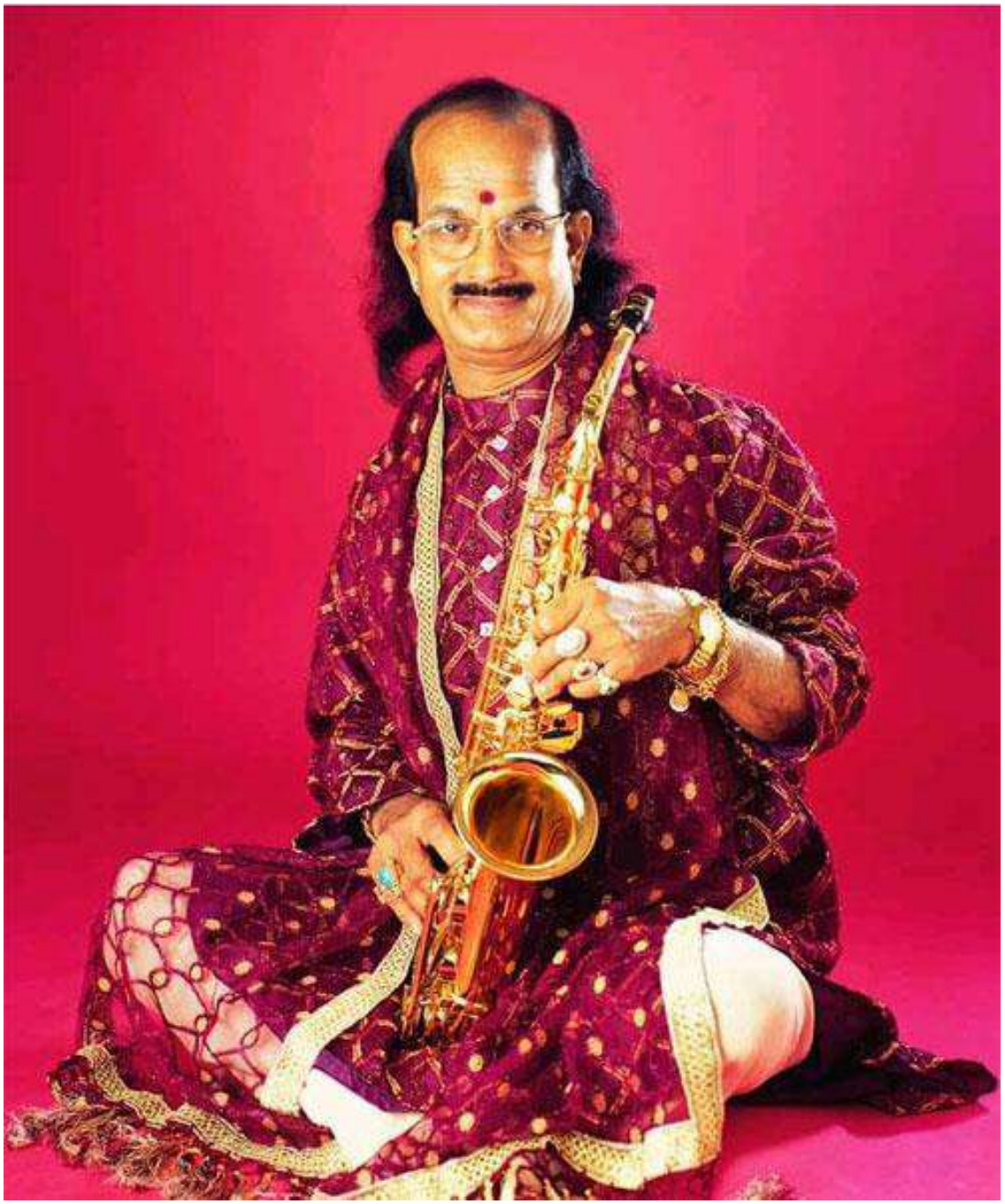

ॐ सह नाऽवतु । सह नौ भुनक्तु । सह वीर्यं करवावहै । तेजस्विनावधीऽतमस्तु मा विद्विषावहै ॥ **(3)**
ॐ शान्तिः शान्तिः शान्तिः ॥ **(3)**

Dr. M. Thirumaleshwar

Ustad Bismillah Khan - Shehnai Maestro - Hindustani classical music, Varanasi, Uttar Pradesh, India

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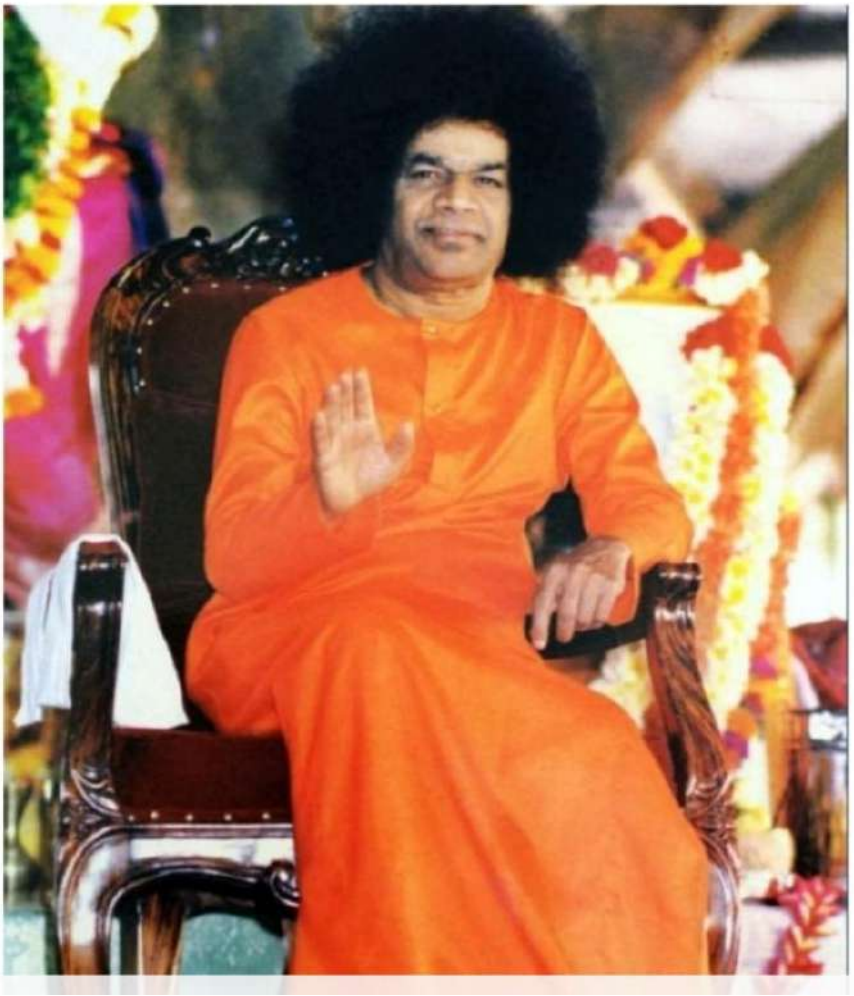
DEDICATION

This work is lovingly dedicated at the lotus feet of:
Bhagavan Sri Sathya Sai Baba



There is only ONE caste -The Caste of Humanity
There is only ONE religion –The Religion of Love
There is only ONE language –The Language of the Heart
There is only ONE God –He is Omnipresent

……Bhagavan Sri Sathya Sai Baba

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PREFACE

This free ebook gives briefly the info about Ustad Bismillah Khan..

Bismillah Khan (born **Qamaruddin Khan**, 21 March 1916 – 21 August 2006), was an Indian musician credited with popularising the shehnai. He played it with such expressive virtuosity that he became a leading Hindustani classical music artist.
…..
Bismillah Khan was born on 21 March 1916 into a family of traditional Muslim musicians at the town of Dumraon, British India, as the second son of Paigambar Bux Khan and Mitthanbai. His father was a court musician employed in the court of Maharaja Keshav Prasad Singh of Dumraon Estate in Bihar.
Upon seeing the new born, his grandfather Rasool Baksh Khan, also a shehnai player, is said to have exclaimed "Bismillah", or "In the name of Allah", and thereafter he came to be known by Ustad Bismillah Khan.

Details about Bismillah Khan's biography, parents, early life, career,students, producing many albums, cinemas, recognitions, Awards and Titles, personal life and family, death, legacy, obituary by New York Times, …etc. are given.

YouTube videos : Here we have a wealth of Hindustani music for many hours.
Links to Videos about his concerts, songs in many ragas,,Tribute by PM Modi... etc are given.

Acknowledgements:

Many of my friends and relatives have actively encouraged me in my attempt to compile this free ebook. I sincerely thank them for their support.

My wife Kala has always encouraged and supported me in all my literary works, sacrificing much of her time. I express my deep appreciation to her.

I have drawn heavily from many references like Wikipedia, YouTube and other websites as mentioned in the text.

Finally, I express my immense gratitude to Sri Sathya Sai Baba for His Grace and blessings, prompting me to initiate, continue and complete this work.

M. Thirumaleshwar,
September 23, 2023
Email: tmuliya@rediffmail.com

Ref: Wikipedia

Bismillah Khan

Bismillah Khan (born **Qamaruddin Khan**, 21 March 1916 – 21 August 2006), often referred to by the title *Ustad*, was an Indian musician credited with popularising the shehnai, a reeded woodwind instrument. He played it with such expressive virtuosity that he became a leading Hindustani classical music artist. His name was indelibly linked with the woodwind instrument. While the shehnai had long held importance as a folk instrument played primarily schooled in traditional ceremonies, Khan is credited with elevating its status and bringing it to the concert stage.[1][2]

Khan was a devout Muslim but performed at both Hindu and Muslim ceremonies and was considered a symbol of religious harmony. His fame was such that he was selected to perform for the ceremony at Delhi's historic Red Fort as the Indian flag unfurled at the hour of India's independence on August 15, 1947. His music was played on television every Independence Day. He turned down invitations to perform in other countries before 1966, when the Indian government insisted that he play at the Edinburgh International Festival. This gained him a following in the West, and he continued to appear in Europe and North America thereafter.[3]

In 2001, Bismillah Khan was awarded the Bharat Ratna , India's highest civilian honour, and the country observed a national day of mourning following his death in 2006. He became the third classical musician of India after M. S. Subbalakshmi and Ravi Shankar to be awarded the Bharat Ratna.[4][5]

Personal life

Bismillah Khan was born on 21 March 1916 into a family of traditional Muslim musicians at the town of Dumraon, British India, as the second son of Paigambar Bux Khan and Mitthanbai.[6][5] His father was a court musician employed in the court of Maharaja Keshav Prasad Singh of Dumraon Estate in Bihar. His two grandfathers Ustad Salar Hussain Khan and Rasool Bux Khan were also musicians in the Dumraon palace.[6] He was named Qamruddin at birth, to rhyme with his elder brother's name Shamsuddin. Upon seeing the new born, his grandfather Rasool Baksh Khan, also a shehnai player, is said to have exclaimed "Bismillah", or "In the name of Allah", and thereafter he came to be known by Ustad Bismillah Khan.[1][5]

At the age of three, he moved to Varanasi in the state of Uttar Pradesh,[2] to be apprenticed to his maternal uncle, Ali Bux 'Vilayatu' Khan, a shehnai player attached to the Kashi Vishwanath Temple. At the age of 14, Bismillah accompanied his uncle to the Allahabad music conference.[7]

Bismillah Khan began his career by playing at various stage shows. He got his first major break in 1937, when he played at a concert at All India Music Conference in Kolkata or Calcutta. This performance brought Shehnai into the limelight and was hugely appreciated by music lovers. He then went on to play in many countries including Afghanistan, USA, Canada, Bangladesh, Iran, Iraq, West Africa, Japan, Hong Kong and in various parts of

Europe. During his illustrious career he played in many prominent events throughout the world. Some of the events that he played in include World Exposition in Montreal, Cannes Art Festival and Osaka Trade Fair.

Background information	
Birth name	Qamaruddin Khan
Born	21 March 1916 Dumraon, Shahabad district, Bihar and Orissa Province, British India
Died	21 August 2006 (aged 90) Varanasi, Uttar Pradesh, India
Genres	Indian classical music
Occupation(s)	Musician
Instrument(s)	Shehnai
Members	Afaq Haider, Savita Anand, Ajitesh Singh
Past members	Zamin Husain Khan

Students

Bismillah Khan attributed his skill to the blessings of nath (Shiva), and believed that there was little that he could teach his disciples.[9] Khan seldom accepted students. He thought that if he would be able to share his knowledge it wouldn't be useful as it would only give his students a little knowledge. Some of his disciples and followers include S. Ballesh,[10] and Krishna Ballesh.[11][12][13][14] as well as Khan's own sons, Nazim Hussain and Nayyar Hussain.

Death

On 17 March 2006, Bismillah Khan's health deteriorated and he was admitted to the Heritage Hospital, Varanasi for treatment. Khan's last wish – to perform at India Gate, could not be fulfilled. He wanted to pay tributes to the martyrs. He waited in vain till his last rites. He died of cardiac arrest on 21 August 2006.

The Government of India declared a day of national mourning on his death. His body along with a Shehnai was buried at Fatemaan burial ground of old Varanasi under a neem tree with a 21-gun salute from the Indian Army.

Legacy

Shehnai maestro Ustad Bismillah Khan calls on the Prime Minister Dr. Manmohan Singh, in New Delhi on 30 September 2004.

Khan on a 2008 stamp of India

Street in Hyderabad, Telangana, named after Bismallah Khan which was inaugurated by Pandit Hariprasad Chaurasia and K Viswanath on 7 April 2013.

Sangeet Natak Akademi, New Delhi, instituted the *Ustad Bismillah Khan Yuva Puraskar* in 2007, in his honour. It is given to young artists in the field of music, theatre and dance. The Government of Bihar has proposed setting up of a museum, a town hall-cum-library and installation of a life-size statue at his birthplace in Dumraon.[17]

Bismillah Khan was commemorated on his 102nd birth anniversary by Search Engine Google which showed a special doodle on its Indian home page for him on 21 March 2018.[18]

In the documentary film, *Eric Clapton: Life in 12 Bars*, Clapton cites Bismillah Khan as an influence and how he tried to use his guitar to imitate the music of Khan's woodwind instrument.

In popular culture

Khan had a brief association with films in India. He played the shehnai for Rajkumar's role of Appanna in the Vijay's Kannada-language film *Sanaadi Appanna* which became a blockbuster. He acted in *Jalsaghar* by Satyajit Ray and provided sound of shehnai in Vijay Bhatt's *Goonj Uthi Shehnai*(1959).

Noted director Goutam Ghose directed *Sange Meel Se Mulaqat* (1989), an Indian documentary film about the life of Khan.

Awards and recognitions

Awards

- Bharat Ratna (2001)[5]
- Swathi Sangeetha Puraskaram (1998), Government of Kerala[20]
- T Choudayya National Award (1995), Government of Karnataka[21]
- Fellow of Sangeet Natak Academy (1994)[5]
- Tahar Mausique from Republic of Iran (1992)
- Padma Vibhushan (1980)[22][5]
- Padma Bhushan (1968)[22][5]
- Padma Shri (1961)[22]
- Sangeet Natak Akademi Award (1956)[5]
- Tansen Award by Govt. of Madhya Pradesh.
- Three medals in All India Music Conference, Calcutta (1937)[5]

Recognitions

Bismillah Khan had honorary doctorates from:

- Banaras Hindu University, Varanasi[5]
- Visva Bharati University, Santiniketan[5]

Others include

- Was invited by then Prime Minister of India Pandit Jawaharlal Nehru to play shehnai on the first Independence Day (15 August 1947) in Delhi's Red Fort.
- Participated in World Exposition in Montreal
- Participated in Cannes Art Festival
- Participated in Osaka Trade Fair
- India Post issued commemorative postage stamps of ₹5.00 denomination on 21 August 2008
- On his 102nd birthday, Google honoured Bismillah Khan with a Google doodle.

Selective discography

Albums

- *Sanaadi Appanna* – Played shehnai for Rajkumar's role in the movie.
- *Goonj Uthi Shehnai* (1959) – shehnai recitals throughout the movie for Rajendra Kumar's role.
- *Maestro's Choice* (February 1994)
- *Megh Malhar, Vol. 4* (the other piece in the album is by Kishori Amonkar) (September 1994)
- *Live at the Queen Elizabeth Hall* (September 2000)
- *Live in London, Vol. 2* (September 2000)
- *Immortal Series*

Contributing artist

- *The Rough Guide to the Music of India and Pakistan* (1996, World Music Network)

******

Ref: culturalindia.net

Bismillah Khan

Fast Facts:

Date of Birth: 21 March, 1916

Place of Birth: Dumraon, Buxar, Bihar

Birth Name: Qamaruddin Khan

Date of Death: 21 August, 2006

Place of Death: Varanasi, Uttar Pradesh

Profession: Musician

Children: Zamin Hussain, Nazim Hussain, Nayyar Hussain, Kazim Hussain, Mehtab Hussain, Soma Ghosh (adopted daughter)

Father: Paigambar Baksh Khan

Mother: Mitthan

Awards: Bharat Ratna, Padma Vibhushan, Padma Bhushan, Padma Shri

****

Without Bismillah Khan, we wouldn't have realised the true potential of a humble wind instrument known as Shehnai. Such was his impact in popularising Shehnai, a subcontinental instrument belonging to the oboe class. What was regarded as a mere folk instrument went on to be recognized as a classical instrument. What more, it not only attracted Asian music lovers but also made millions of Westerners recognize and appreciate the potential of Shehnai, all thanks to Bismillah Khan. He had fallen in love with his musical instrument, so much so that he would often refer to it as his wife! Well, falling in love with something is one thing, but making millions of others fall in love with it is something else. That is exactly what the legendary musician managed to accomplish during his reign as the world's most loved Shehnai player.

Childhood & Early Life

Bismillah Khan was born as the second son to Paigambar Khan and Mitthan. He was named Qamaruddin so that his name would sound similar to the name of his elder brother, Shamsuddin. However, when his grandfather, Rasool Baksh Khan, saw him as a baby, he

uttered the word "Bismillah" and hence he came to be known as Bismillah Khan. His family had a musical background and his ancestors were musicians in the court of the princely states of Bhojpur.

His father used to be a Shehnai player in the court of Maharaja Keshav Prasad Singh of Dumraon. Quite naturally, Bismillah was introduced to Shehnai at a very young age. He grew up seeing his father play the wind instrument and decided to follow in his footsteps. When he was six years old, he began his journey to Varanasi, where he was trained by his uncle, Ali Baksh 'Vilayatu'. Young Bismillah considered his uncle as his Guru and learnt the nuances of playing the instrument, until he perfected every aspect of it.

Career

Bismillah Khan began his career by playing at various stage shows. He got his first major break in 1937, when he played at a concert at All India Music Conference in Calcutta. This performance brought Shehnai into the limelight and was hugely appreciated by music lovers. He then went on to play in many countries including Afghanistan, USA, Canada, Bangladesh, Iran, Iraq, West Africa, Japan, Hong Kong and in various parts of Europe. During his illustrious career he played in many prominent events throughout the world. Some of the events that he played in include World Exposition in Montreal, Cannes Art Festival and Osaka Trade Fair.

A Rare Honour

Bismillah Khan had the rare honor of playing his Shehnai on the eve of India's independence in the year 1947. He performed at the Red Fort in Delhi and since then, continued to play every year on the 15th of August, right after the speech by the Prime Minister of India. Bismillah’s performance was considered the main attraction of Independence Day celebrations for a very long time. His performance reached thousands of households as it was broadcast live by Doordarshan.

Khan’s Date with Cinema

- Goonj Uthi Shehnai – The Hindi film ‘Goonj Uthi Shehnai’ had shehnai recitals by Bismillah Khan himself. Also studded with recitals from other famous musicians like Abdul Halim Jaffar Khan and Amir Khan, the movie went on to become a blockbuster. It had its music composed by Vasant Desai.
- Sanaadi Appanna – In 1977, the maestro from Varanasi flew all the way to the Prasad Studios in Chennai to work on a Kannada film titled ‘Sanaadi Appanna’. He spent nine days there along with his troupe, consisting ten members. He had decided to work on the film as its lead character, played by Dr. Rajkumar, was a rural shehnai artiste. Bismillah Khan’s brilliance formed the major part of the movie, which had its music composed by G. K. Venkatesh.
- Sange Meel Se Mulaqat – ‘SangeMeel Se Mulaqat’ is a documentary on Bismillah Khan’s life directed by Goutam Ghose. The film features the maestro himself and gives a fair idea about his growth from a young shehnai player to one of India’s best.

What Made Bismillah Khan Special?

Bismillah Khan monopolised shehnai recitals in the post-independence era and kept the legacy of classical music alive with his recitals. He can truly be called as a pure artist and music lover as he always believed that music will survive even if the world perishes. He believed in the unity of Hindus and Muslims and spread the message of brotherhood through his music. He always announced that music has no caste.

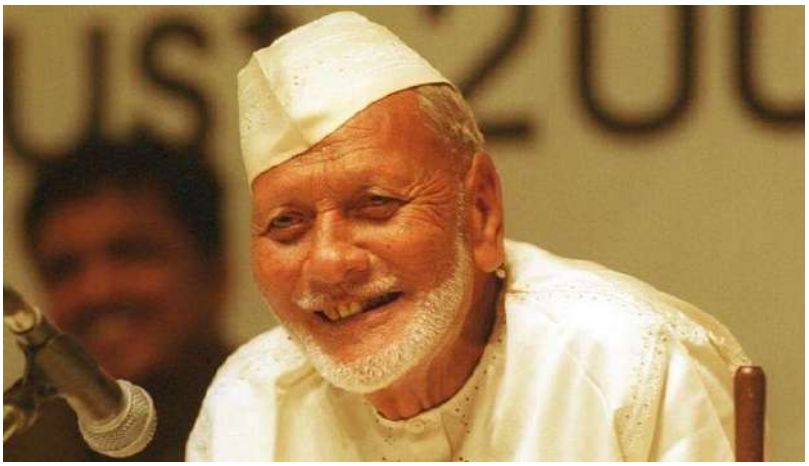
Despite the fame that he achieved, Bismillah Khan always remained where his roots were. He never accumulated wealth and other materialistic possessions and lived in humble surroundings in the holy city of Benares. He loved his city so much that he declined an offer of permanent Visa for settling down in the US.

A Living Example

Bismillah Khan not just stressed upon Hindu-Muslim unity but was also a living example of the same. Though he was a pious Shia Muslim, nobody could stop him from worshipping the Hindu Goddess Saraswati. Also, there is an interesting tale which narrates the maestro's possible interaction with Lord Krishna Himself!

The story begins in a train journey, when Bismillah Khan was traveling from Jamdshedpur to Varanasi, where he was to perform in a religious concert. On his way, the experienced musician couldn't help but notice a young boy with a dark complexion, holding a flute in his hand. To his surprise, the boy started playing his musical instrument, but the maestro himself couldn't recognize the 'raaga'. Bismillah Khan was quick enough to realize the divinity involved in the young boy's music and asked him to play the same tune over and over again.

After reaching Varanasi, Bismillah Khan is said to have played the same tune, which he had learned from the young and mysterious boy. When contemporary musicians and greats asked him about the new 'raaga', the Ustad told them the 'raaga' he played is called 'Kanhaira'.



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Ref: jagranjosh.com

Remembering Bismillah Khan

March 21, 2023

Originally known as Qamruddin Khan, Bismillah Khan was born on 21st March 1916 in Dumraon, Bihar and Orissa province, British India. He was a classical musician who played shehnai, a ceremonial oboelike North Indian horn with such expressive inventiveness that he became a prominent Indian classical music artist. In this article, you will get to know about his early life, education, career, awards and recognition, and more. So without further ado, let's get started.

The remarkable talent of a classical musician who developed a fondness for shehnai among music lovers, Ustad Bismillah Khan can never be forgotten and will forever stay in the hearts of people. On his birth anniversary, MP Ravi Shankar Prasad took to Twitter to express his tribute.

Ravi Shankar Prasad
@rsprasad · Follow
My tribute to the great Indian Shehnai Maestro "Bharat Ratna" Ustad Bismillah Khan Ji on his birthday.
महान भारतीय शहनाई वादक
"भारत रत्न"
उस्ताद बिस्मिल्ला खाँ जी
को जन्मदिवस पर सादर नमन ॥
My tribute to the great Indian Shehnai Maestro "Bharat Ratna" Ustad Bismillah Khan Ji on his birthday.
- Ravi Shankar Prasad
/RavishankarPrasadOfficial
www.ravishankarprasad.in
www.रविशंकरप्रसाद.भारत
@rsprasad
1:10 PM · Mar 21, 2015

Bismillah Khan Biography

Birth name:	Qamaruddin Khan
Born:	21 March 1916
Birthplace:	Dumraon, Shahabad district, Bihar and Orissa Province, British India

Died:	21 August 2006
Place of death	Varanasi, Uttar Pradesh, India
Occupation:	Musician
Instrument:	Shehnai
Genre:	Indian classical music

Bismillah Khan: Early life

Born as the second son to Paigambar Khan and Mitthan, Bismillah Khan was earlier named Qamaruddin so that his name would sound similar to the name of his elder brother, Shamsuddin. However, when his grandfather, Rasool Baksh Khan held him as a baby, he uttered the word "Bismillah" and hence came to be known as Bismillah Khan.

Khan's family ancestors were musicians in the court of the princely states of Bhojpur and his father was a Shehnai player in the court of Maharaja Keshav Prasad Singh. Being born into a family of musicians, Bismillah Khan started developing a knack for music during his childhood. Growing up watching his father play shehnai, he decided to follow in his footsteps.

At the age of six, Bismillah began his journey to Varanasi where he got trained by his uncle, Ali Baksh who used to play shehnai in temples and many ceremonies for Hindu deities as well as at weddings. He learned shehnai by accompanying his uncle to the ceremonies. As he started developing a fondness for the instrument, he practised numerous musical forms and ragas that helped him discover considerable patterns in shehnai that were considered impossible by other musicians.

Bismillah Khan: Career

Bismillah Khan started his career by playing at numerous stage shows. He got his first major break in 1937 when he played at a concert at the All India Music Conference in Calcutta. After this performance, Shenani got popularized as an instrument and was highly appreciated by music lovers. Bismillah's first break acted as a turning point in his career as after this there was no turning back. He went on to perform in different countries such as the USA, Canada, Bangladesh, West Africa, Japan, Iran, Iraq, and Hong Kong.

The honour of playing on the eve of India's independence

Bismillah Khan received the rare honor of playing shehnai at Red fort, Delhi on the occasion of India's independence eve in 1947. His performance was considered the major attraction of the Independence day celebrations and reached thousands of households as it was live broadcast by Doordarshan.

Bismillah Khan: Personal life and family

Khan is known for living a simple lifestyle. He travelled places by cycle and rickshaw and ate simple food. Belonging to a joint family, he treated every member with love and respect. Although he had five biological sons, he adopted a daughter as well.

Bismillah Khan: Cinema performances

Film	Description
Goonj Uthi Shehnai	This Hindi film included a shehnai recital by Bismillah Khan.
Sanaadi Appanna	In 1977, Khan traveled from Varanasi to Chennai to work on a Kannada film titled 'Sanaadi Appanna'.
Sange Meel Se Mulaqat	This is a documentary on the life of Ustad Bismillah Khan where he shared his journey of becoming one of India's best classical musicians

Bismillah Khan: Awards and Recognition

Year	Award
1956	Sangeet Natak Akademi Award by India's National Academy of Music, Dance & Drama
1961	Padma Shri, the nation's fourth-highest civilian award
1980	Padma Vibhushan, the nation's second-highest civilian award
1992	Talar Mausiquee from Republic of Iran
2001	Bharat Ratna, the nation's highest civilian award

Bismillah Khan: A living example of religious harmony

Although Khan was a Shia Muslim, he worshipped the goddess Saraswati and performed at both Hindu and Muslim ceremonies. There's also a story that narrates Khan's interaction with Lord Krishna himself. It starts on his train journey from Jamshedpur to Varanasi where he was going to perform in a religious concert. During his journey, he came across a young boy with a dark complexion, holding a flute in his hand. The boy was playing the 'raaga' that Ustad couldn't recognize. He asked the boy to play the same tune repeatedly.

After reaching Varanasi, Bismillah Khan is said to have played the same tune, which he had learned from the young and mysterious boy he met on his journey. When contemporary musicians asked him about the new 'raaga' he discovered he told them that the raaga he played is called 'Kanhaira'.

Bismillah Khan: Legacy

Ustad Bismillah Khan was one of the most legendary classical musicians to popularise shehnai in Indian classical music. He invented new raagas and patterns that made a significant impact on musicians. Although he didn't accept many students as his disciples that could have carried his legacy, he made such an everlasting impact on music that he became unforgettable.

In his honour, Sangeet Natak Akademi came up with a new award called 'Ustad Bismillah Khan Yuva Puraskar' which is awarded to young performers who bring a new perspective to the field of music, dance, and theatre.

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Ref: nytimes.com

The New York Times

Aug 22, 2006

Obituaries: Bismillah Khan, legendary Indian musician, 90

By Marvin Barret

NEW DELHI — An Indian music legend, Bismillah Khan, who enthralled generations with his shehnai, a traditional wind instrument, died Monday of a heart attack, hospital officials said. He was 90.

Khan, a recipient of India's highest civilian award, the Bharat Ratna, or Jewel of India, had been ailing for months and was hospitalized last week in the Hindu holy city of Varanasi.

Khan died of a heart attack, said Dr. P.S.R. Aiyar at Heritage Hospital.

A state funeral saw thousands lining Varanasi's streets to pay their last respects to Khan, whose body was taken in a procession to a local burial ground.

The army fired guns in the air in salute. All schools in the state were closed and the national flag was to fly at half- staff. The coffin, covered with red and white rose petals was interred later Monday.

Khan played the shehnai at India's first Independence Day celebration on Aug. 15, 1948.

Khan, a native of the eastern state of Bihar, moved to Varanasi in his teens to learn the instrument from his uncle.

Khan was a Muslim but played the shehnai at countless Hindu ceremonies and was widely regarded as a symbol of India's secular traditions.

The shehnai is considered auspicious and is often played at weddings and other celebrations.

Prime Minister Manmohan Singh described Khan as "phenomenal exponent of India composite culture."

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YouTube Videos

Ustad Bismillah Khan - divine Shehnai (2 hrs 36 min):

https://youtu.be/MkWId7Fmnik?si=kEvoumxXOMHxaX-u

Bismillah khan Shehnai (5 min): https://youtu.be/JyWN825w2DA?si=Wg1bNYinvGA5Gkml

Bismillah khan Shehnai (9 min): https://youtu.be/gkkftGRe_Vw?si=4PlaQgk5ApA_uYFR

Bismillah khan Shehnai (5 min): https://youtu.be/ltHe3vb3V-Q?si=2JNElP0qZqzAWRCM

Bismillah khan Shehnai (14 min): https://youtu.be/D44SDfv6Qeo?si=ygip9h8KlggQhFhu

Bismillah khan Shehnai (47 min): https://youtu.be/cHBfi739AVI?si=8707FC0AWZsbrTI8

Bismillah khan Shehnai (6 min): https://youtu.be/QiaAoHymCD8?si=JPoO4YvZzPpomMDD

Tribute by Pt. Durga Prasad (5 min):

https://youtu.be/CoUdUQ_Av5A?si=xJy-EmCk42fcGwka

Bismillah khan Shehnai (8 min): https://youtu.be/Lxx6zihAkiE?si=E-VgFUQsmo2PsSEI

PM Modi remembers Bismillah Khan (6 min):

https://youtu.be/o2gY_KP7sCA?si=QRRxXj8lyfuve0Kw

Bismillah khan Shehnai (18 min): https://youtu.be/u3VQF1VBZU0?si=1TNYuWXoKskuOjsM

Bismillah khan Shehnai (1 hr 29 min): https://youtu.be/r8H9657QrWw?si=iP4aiW3iNBpqxqVi

ॐ स॒ह ना॑ ववतु । स॒ह नौ॑ भुनक्तु । स॒ह वी॒र्यं॑ करवावहै । ते॒ज॒स्विना॒वधी॑तमस्तु॒ मा वि॑द्विषा॒वहै॑ ॥ **(3)**
ॐ शान्ति॒ः शान्ति॒ः शान्ति॑ः ॥ **(3)**

Dr. M. Thirumaleshwar

Lalgudi Jayaraman -
Carnatic Violinist, Vocalist and Composer,
Tiruchirapalli, Tamil Nadu, India

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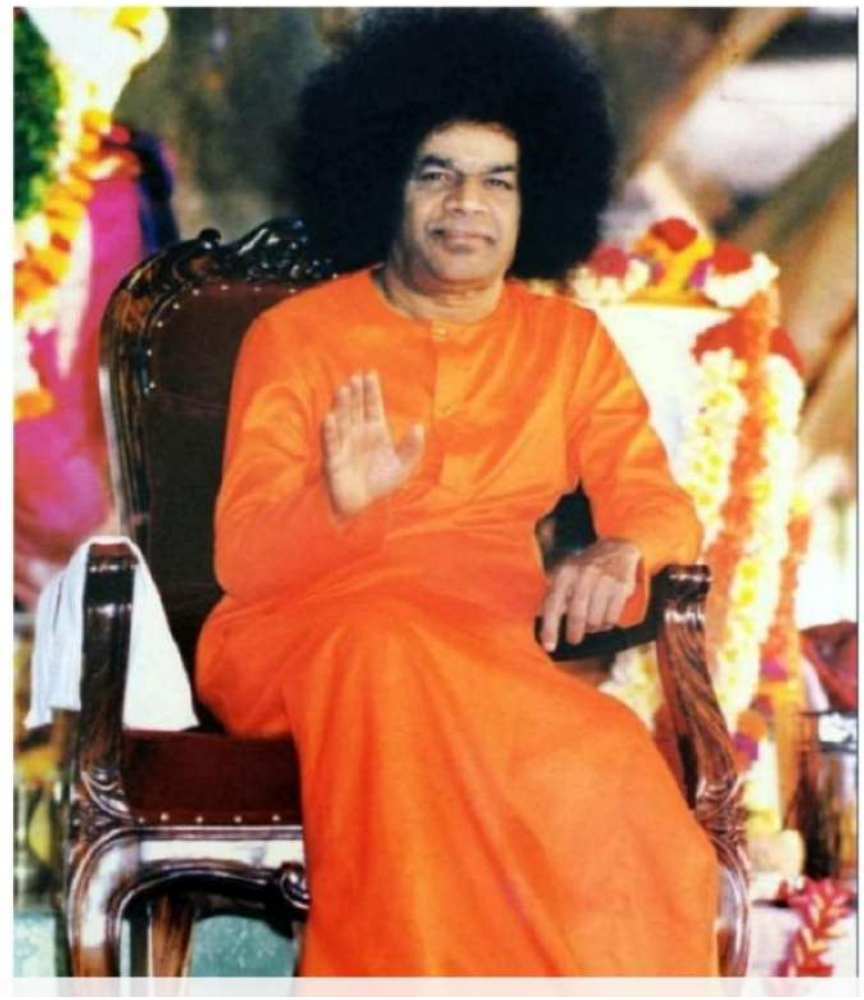
(iii) Head, Dept. of Mechanical Engineering,
Fr. Conceicao Rodrigues Institute of Technology,
Vashi, Navi Mumbai 400 703, India
(iv) Senior Scientific Officer and Head,
Cryogenics Section,
Bhabha Atomic Research Centre, Trombay, Mumbai, India
and
Centre for Advanced Technology, Indore 452013, India

DEDICATION

This work is lovingly dedicated at the lotus feet of:
Bhagavan Sri Sathya Sai Baba



There is only ONE caste -The Caste of Humanity
There is only ONE religion –The Religion of Love
There is only ONE language –The Language of the Heart
There is only ONE God –He is Omnipresent

……Bhagavan Sri Sathya Sai Baba

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PREFACE

This free ebook gives briefly the info about Lalgudi Jayaraman..

Lalgudi Gopala Jayaraman (17 September 1930 – 22 April 2013) was an Indian Carnatic violinist, vocalist and composer. He is commonly grouped with M.S. Gopalakrishnan and T.N.Krishnan as part of the violin-trinity of Carnatic Music. He was awarded Padma Bhushan by the Government of India in 2001.

Born in the lineage of a disciple of the musician Thyagaraja, Lalgudi Jayaraman inherited the essence of Carnatic music from his father, V. R. Gopala Iyer, who trained him. Gopala Iyer, a martinet, enforced traits of intense focus and discipline in the young Jayaraman through rigorous lessons.

Details about Jayaraman's biography, parents, early life, career, students, recognitions, Awards and Titles, personal life and family, compositions, death, legacy,…etc. are given.

YouTube videos : Here we have a wealth of Carnatic music for many hours.

Links to Videos about his concerts, songs in many ragas……etc are given.

Acknowledgements:

Many of my friends and relatives have actively encouraged me in my attempt to compile this free ebook. I sincerely thank them for their support.

My wife Kala has always encouraged and supported me in all my literary works, sacrificing much of her time. I express my deep appreciation to her.

I have drawn heavily from many references like Wikipedia, YouTube and other websites as mentioned in the text.

Finally, I express my immense gratitude to Sri Sathya Sai Baba for His Grace and blessings, prompting me to initiate, continue and complete this work.

M. Thirumaleshwar,
September 24, 2023
Email: tmuliya@rediffmail.com

Ref: Wikipedia

Lalgudi Jayaraman

Background information	
Born	17 September 1930 Edayathumangalam, Trichinopoly District (now a part of Lalgudi taluk, Tiruchirappalli district), British India[1]
Died	22 April 2013 (aged 82) Chennai, Tamil Nadu, India
Genres	Indian classical music
Occupation(s)	Violinist, composer,
Instrument(s)	Violin, percussion, synthesizers
Years active	1942–2013

Lalgudi Gopala Jayaraman (17 September 1930 – 22 April 2013) was an Indian Carnatic violinist, vocalist and composer. He is commonly grouped with M.S. Gopalakrishnan and T.N.Krishnan as part of the violin-trinity of Carnatic Music. He was awarded Padma Bhushan by the Government of India in 2001.

His disciples included his two children Lalgudi G. J. R. Krishnan, Lalgudi Vijayalakshmi, his sister Lalgudi Srimathi Brahmanandam, former composer-conductor of All India Radio's *Vadya Vrinda* National Orchestra P. Purnachander Rao, renowned musician S P Ramh (grandson of Shri. G.N. Dandapani Iyer), renowned Harikatha exponent Vishaka Hari, leading carnatic vocalist Saketharaman, Vittal Ramamurthy, Dr. N. Shashidhar, Film Music Composer Girishh G, Padma Shankar, Kanchan Chandran, Raghuram Hosahalli, renowned violinist from London - Shri A.G.A.Gnanasundaram, Srinivasamurthy, Pakkala Ramdas, Sankari Krishnan, Yamini Ramesh, Mumbai Shilpa, Shreya Devnath, Krithika Natarajan, Salem Sisters, the leading Vainika Srikanth Chary and the Academy Award-nominated Bombay Jayashri Ramnath.

Early life and background

Born in the lineage of a disciple of the musician Thyagaraja, Lalgudi Jayaraman inherited the essence of Carnatic music from his father, V. R. Gopala Iyer, who trained him. Gopala Iyer, a martinet, enforced traits of intense focus and discipline in the young Jayaraman through rigorous lessons. Though a harsh father and guru, Gopala Iyer would not allow the young Jayaraman to even sharpen pencils, believing that his tender fingers were too precious.[2]

Career

At the age of 12, he started his musical career as an accompanying violinist to Carnatic musicians before rising as a prominent soloist.[3][4]

He expanded the style of violin playing by inventing a new technique that is designed to suit the needs of Indian Classical Music and establishing a unique style that came to be known as *Lalgudi Bani*. Jayaraman composed several 'kritis', 'tillanas' and 'varnams' and dance compositions, which are a blend of raga, bhava, rhythm and lyrical beauty. Lalgudi's instrumental talent comes to the fore in the form of lyrical excellence. He brought vocal style into violin, and his renditions exhibit knowledge of lyrical content of the compositions.[5][6][7] Lalgudi actively and scientifically learned to self-critique his performances and dutifully wrote detailed reviews after each concert, a habit encouraged by his father and guru.[2] He was loath to experiment on stage in his solo concerts and almost always planned to the last detail, leading a certain critic to tout them as being intellectual rather than emotional in spirit, but Lalgudi's spontaneity and innate musical genius were often seen when he accompanied leading vocalists.

He was always in great demand for accompanying vocalists, and has accompanied vocal virtuosos including Ariyakudi Ramanuja Iyengar, Chembai Vaidyanatha Bhagavatar, M. D. Ramanathan, Semmangudi Srinivasa Iyer, G. N. Balasubramaniam, Madurai Mani Iyer, Alathur brothers, Voleti Venkateswarulu, Nedunuri Krishnamurthy, K. V. Narayanaswamy, Maharajapuram Santhanam, D. K. Jayaraman, M.Balamuralikrishna, T. V. Sankaranarayanan, T. N. Seshagopalan and flute maestro N. Ramani. He was forbidden from accompanying female artistes by his father, a promise that he kept.[8] He has given concerts extensively in India as well as abroad. The Government of India sent him to Russia as a member of the Indian Cultural Delegation.

He was the first to bring international attention to the Carnatic style of violin playing. He also introduced a new concept of musical ensemble with violin, venu (flute) and veena in 1966.

After inviting him to play the Edinburgh Festival in 1965, Yehudi Menuhin, the renowned violinist, impressed by Lalgudi's technique and performance, presented him with his Italian violin. Lalgudi presented Menuhin with an ivory dancing Nataraja when Menuhin visited India.[9]

He has also performed in Singapore, Malaysia, Manila and East European countries. His recordings submitted to the International Music Council, Baghdad, Asian Pacific Music Rostrum and Iraq Broadcasting Agency by AIR New Delhi have been adjudged as the best and accorded the first position out of 77 entries received from the various countries during 1979. He was invited to give concerts at Cologne, Belgium and France. The Government of India chose him to represent India at the Festival of India in USA, London and he gave solo and 'Jugalbandi' concerts in London and also in Germany and Italy that received rave reviews. Sri Lalgudi went on a tour in the year 1984 to Oman, UAE, Qatar and Bahrain, which was highly successful. He composed the lyrics and music for the operatic ballet *Jaya Jaya Devi*, which premiered in 1994 at Cleveland, Ohio (US) and was staged in many other cities in the United States. In October 1999, Lalgudi performed in the UK under the auspices

of Sruthi Laya Sangham (Institute of fine arts). After the concert, a dance drama *Pancheswaram*, composed by Lalgudi, was staged.

His biography, *An Incurable Romantic*, by Lakshmi Devnath, was released posthumously in 2013. It contains a foreword by sitarist Ravi Shankar, and charts his 70 years in the music industry.

Awards

Jayaraman earned several titles, such as 'Nada Vidya Tilaka' by Music Lovers' Association of Lalgudi in 1963, 'Padma Shri' by the Government of India in 1972, 'Nada Vidya Rathnakara' by East West Exchange in New York, 'Vadya Sangeetha Kalaratna' by Bharathi Society, New York; 'Sangeetha Choodamani' by Sri Krishna Gana Sabha, Chennai in 1971; State Vidwan of Tamil Nadu by the Government of Tamil Nadu and Sangeetha Natak Academy award in 1979 etc. The First Chowdaiah Memorial National-Level award was given to Sri Jayaraman by the Chief Minister of Karnataka. He also received honorary citizenship of Maryland, US in 1994 and the Padma Bhushan by the Government of India in 2001.[12] He won the National Film Award for Best Music Direction for the film *Sringaram* in 2006. In 2010, Jayaraman became a fellow of the Sangeet Natak Akademi.[13]

Personal life

Lalgudi Jayaraman was married to Smt Rajalakshmi and had two children, son G.J.R.Krishnan and daughter Lalgudi Vijayalakshmi. Both follow the footsteps of their father and are famous in their own right. Jayaraman had three sisters Padmavathy, a vainika, Rajalakshmi and Srimathi, both violinists. Srimathi learned violin from him as well. The renowned veena player Jayanthi Kumaresh is his sister Smt Rajalakshmi's daughter.

Jayaraman died on 22 April 2013 after suffering a cardiac arrest at his home in Chennai.

Compositions

Most famous for his thillanas and varnams, Sri Lalgudi Jayaraman is considered one of the most prolific composers of modern times. His compositions span four languages (Tamil, Telugu, Kannada and Sanskrit), as well as a whole range of ragas not conventionally used for varnams or thillanas. Characteristic of his style, the melody of his compositions camouflages subtle rhythmic intricacies. His compositions are very popular with Bharatanatyam dancers, even as they have become a standard highlight of every leading Carnatic musician's repertoire. His compositions include:

Varnams

Compositions	Raga	Language
Chalamu séyanéla	Valaji	Telugu
Parama karuna	Garudadhvani	Telugu
Neevé gatiyani	Nalinakanthi	Telugu
Neevégaani	Mandari	Telugu
Vallabhai nayaka	Mohanakalyani	Tamil
Devi un paadamé	Devagandhari	Tamil
Thirumal Maruga	Andolika	Tamil
Unnai yandri	Kalyani	Tamil
Ento Premato	Bahudari	Telugu
Tarunam En Taye	Saama	Tamil
Jalajaksha Ni Padame	Asaveri	Telugu
Inta Tamasamela	Kanada	Telugu
Arunodayame Anbin Vadivame	Bowli	Tamil
Nambum Anbarkkarulum	Varamu	Tamil
Nadaswaroopini	Neelambari	Telugu
Engum Nirai Daivame	Hamsavinodini	Tamil

Pada Varnams

Compositions	Raga	Language
Innam En Manam	Charukesi	Tamil
Senthil Nagar Mevum	Neelambari	Tamil
Devar Munivar Tozhum	Shanmukhapriya	Tamil
Angayarkanni Anandam Kondale	Ragamalika (Navarasa pada varnam) Ragas: Bilahari, Huseni, Valaji, Saranga, Sucharitra, Athana, Rasikapriya, Sahana, Nadanamakriya	Tamil

Thillanas

Raga	Tala	Language
Vasanta	Adi	Telugu
Darbari Kanada	Adi	Tamil
Bageshree	Adi	Tamil
Desh	Adi	Tamil
Hameer kalyani	Adi	Telugu
Behag	Adi (Tisra Nada)	Tamil
Anandabhairavi	Adi	Telugu
Kapi	Adi (Tisra Nada)	Tamil
Tilang	Adi	Tamil
Dwijavanti	Adi	Sanskrit
Pahadi	Misra Chapu	Sanskrit
Kanada	Adi	Tamil
Kuntalavarali	Adi	Tamil
Brindavani	Adi	Tamil
Kadanakuthuhalam	Adi	Tamil
Mohanakalyani	Adi	Sanskrit

Raga	Tala	Language
Yamuna kalyani	Misra Chapu	Tamil
Sindhu Bhairavi	Adi	Tamil
Chenchurutti	Adi (Tisra Nada)	Tamil
Bhimplas	Adi	Tamil
Rageshree	Adi	Telugu
Revati	Misra Chapu	Tamil
Vaasanti	Misra Chapu	Tamil
Madhuvanti	Adi	Tamil
Khamas	Adi	Tamil
Misrasivaranjani	Adi	Tamil
Mand	Adi	Tamil
Hamsanandi	Adi	Tamil
Karnaranjani	Adi	Tamil
Nalinakanthi	Adi	Tamil
Bindumalini	Adi	Tamil
Durga	Adi	Sanskrit

Sri Lalgudi Jayaraman also tuned the Swathi Thirunal thillana 'Gitu Dhunika Taka Dhim' in Raga Dhanashree and set the compositions in its current form, which then went on to become hugely popular.

Krithis

Krithi	Raga	Language
Vinayakunnadeva	Dharmavati	Telugu
Kandan Seyalandro	Nattakurinji	Tamil
Ten Madurai Vazh	Hamsaroopini	Tamil
Kumara Guruguham	Shanmukhapriya	Sanskrit
Nee Dayai Seyyavidil	Begada	Tamil
Sri Jagadeeswari Durga[16]	Ahir Bhairav	Sanskrit

Apart from these compositions, Sri Lalgudi jayaraman has composed jathiswarams and swarajathis as well. The jathiswaram in Rasikapriya raga is popular among Bharatanatyam dancers. He has also composed a unique swarajathi which demonstrates the concept of Grahabhedam, using ragas Sindhu Bhairavi, Chenchurutti, Mohanakalyani, Behag and Tilang. He was a much sought after tunesmith who set tunes to numerous songs and compositions including several krithis of Ambujam Krishna.

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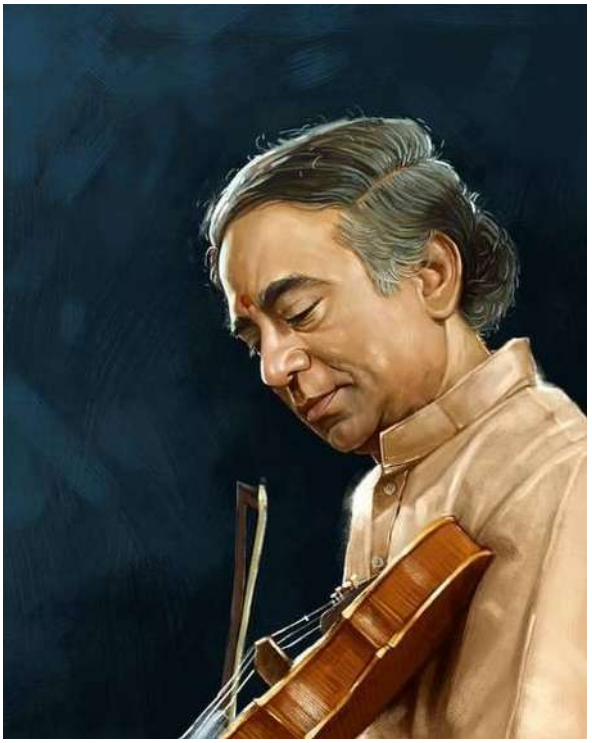
Ref: laksmianand.com

Lalgudi Jayaraman - Guru par excellence

by Lakshmi Anand, September 10, 2020



A consummate performer rarely makes a good teacher, each requiring different skill sets. Imparting knowledge to those far less conversant requires assessing and customising instruction for each student, simultaneously motivating and pushing and, above all, zero insecurity to demystify what seems opaque and frequently shrouded. **Lalgudi Jayaraman**, whose ***90th birth anniversary*** is on September 17th 2020, embodied all these qualities, making him a notable exception in Carnatic music. His legacy is evidenced by the proficiency of not only his children **GJR Krishnan** and Vijayalakshmi, but several others who are active performers and/or adept teachers themselves.

2010 – Lalgudi Sri. Jayaraman and Smt. Jayaraman with several of his students including: Mumbai Shilpa, Shreya Devnath, Hamsa Raghuvir, Radha Venkat, Pakkala Ramadas, GJR Krishnan, Vignesh Moorthy, C N Srinivasamurthy, H V Raghuram, A G A Gnanasundaram, S P Ramh, S Saketharaman, H K Venkatram, Hariraam Lam, Girish, Vittal Ramamurthy, Meera Srinivasan, Pavithra Mahesh, Lalgudi Vijayalakshmi, Yamini Ramesh, Saashwathi Prabhu, Akila, Krithika Natarajan, Sankari Krishnan, Padma Shankar, Bombay Jayashri, Vidya Subramanian.

Jayaraman's advanced pedagogy was particularly noticeable in his incorporating *manodharmam* into every class (unlike most teachers who insist on several *kritis* being mastered before initiating the first *kalpanAswaram*). Vocalist Saketharaman recalls having to sing *kalpanAswaram-s* for *mahA gaNapatim* in nAttai at age 9 in his first class!
Maragatham Ramaswamy, an award-winning teacher currently in Virginia, learned briefly from Jayaraman in the 1970s. "Ending *kalpanAswaram* sequences can be onerous for beginners. He came up with the unique approach of asking students to write down and practice various endings of their own in different counts – 6s and 4s, for example – then to remove one note from each, making the 'harder' odd numbered endings easier to concretise." Vocalist and teacher Vidya Subramanian, who joined Jayaraman as a 12-year-old, adds, "Every round had to finish in that particular ending, even if something else came to *tALam*. He was teaching us to be in total control."
He made the abstract *AlApana* easier to grapple with by depicting it as a narrated story to convey suitable vocalisations, comparing and contrasting '*piDi-s*' with allied ragas to avoid veering into them, explaining which phrases could and would not work, and referencing *kriti-s*. Some students were given detailed templates in *swaram* format, which they could write down.

Jayaraman taught meanings for all songs with instruction that *neraval* be done only with suitable lines that made sense by themselves, and with repetition. He preferred the phrase '*sancAri bhAva*' as one was not merely filling but, rather, infusing the selected line with different shades of the raga sensibly. Harikatha exponent Vishakha Hari says, "In '*paluku palukulaku tEne*' in the Kharaharapriya song *rAma nI samAnamevaru*, he would add the word '*sOdharulu*' at the end – to make clear who were speaking the honeyed words. The melody had to befit the word's meaning too – '*tEne*' here should ideally sound like dripping honey."
Pallavi-s and *layam* aspects were part of class, removing the anxiety both frequently elicit. Students had to compose *pallavi-s* as homework. In group classes, each attempted the other's *pallavi-s* with *neraval* and *tri-kAlam* – which he corrected and refined.

Lyrics were sacrosanct with instrumental students too taught through vocal. “Only after we learned the lyric could we play it on the instrument,” says violinist **Vittal Ramamurthy**. He and **Padma Shankar**, another violinist, explain that Jayaraman opened their eyes to the soundscape. “Earlier, I could not imagine using certain fingers for certain *rAgam-s* – the grammar shackled me. He broke them down by showing me how to ‘take a photo with the ear’,” says Padma. Vittal states, “He demonstrated that while the notes might be the same for some *rAgam-s*, how we play them would be very different.”

If a student struggled, notation was used to clarify the phrase. **SP Ramh**, a senior student of 25 years, and also a *vainika*, would notate many pieces himself. For others, Jayaraman would either write it for them or ask them to copy it down.

Listening to stalwarts’ recordings is always stressed but exactly what one should listen for is frequently unclear. Jayaraman would play concert recordings of the masters in class, encouraging students to identify notable aspects whilst guiding them.

To expand the mind to receive the nuances of music, riddles and puzzles, making kites and telling jokes were part of class. Jayaraman appreciated all art forms and was a constant learner. Ramh remembers exposure to other styles of music, listening to *ghazal*-s and Hindustani music in class. There were excursions to other towns, the beach on full moon day, magic shows, Hindustani concerts etc. Maragatham and Vidya recollect Jayaraman’s own beautiful line drawings, particularly of elephants.
He took keen interest in his students’ careers. Vittal recollects his AIR audition and how Jayaraman taught concertedly to ensure its success. He analysed their concerts in the minutest detail either attending or listening to the recordings. Criticism always came first but appreciation was unfailingly conveyed.

He imparted concert ethics beyond the basics. He advised violinists to be cognisant of days when co-artiste(s) might be off their best and to play so as not to show them up. Vocal performers were told to inform violin and percussion artistes, and demonstrate as needed, if anything unconventional was being planned.

~1996 A vocal concert featuring tiruppugazhs – L-R – Sri. B Ganapathy Raman on mridangam, Ms. Radha, Ms. Kanchana, Ms. Meera, Sri. SP Ramh, Lalgudi Sri. Jayaraman, Sri. Saketharaman, Ms. Vishakha Hari, Ms. Vidya Subramanian and Ms. Padma Shankar on violin.

Ramh says, “Lalgudi *mama* would ask us to analyse our own performance as a third party and insisted we take notes of every mistake or “it would, literally, be gone with the wind”. He stressed the importance of musicians being *rasika-s*.”

Jayaraman gave his all and expected perfection from his students. Vittal Ramamurthy says, “It always had to be 100%. The question of 99% did not exist.” Padma Shankar adds, “He had more belief in his students than we often did in ourselves.” From being in absolute timely readiness for every class to assisting students in financial difficulties, Lalgudi Jayaraman demonstrated total commitment to every aspect of holistic teaching.

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Ref: webindia123.com

September 24, 2023

Lalgudi Jayaraman - violinist

Lalgudi Jayaraman, a legendary violinist in his own lifetime has gained the title with his spell binding technique and mastery over the instrument. In the sphere of Carnatic music, Sri Lalgudi Jayaraman is a name that is instantly associated with musical excellence in melody, rhythm, style and technique.

Born in the lineage of an illustrious disciple of the great saint musician Thyagaraja, Sri Lalgudi Jayaraman inherited the essence of Carnatic music from his versatile father late V R Gopala Iyer who trained him meticulously. At the early age of 12 he started his musical career as an accompanying violinist. Being endowed with rich imagination, quick grasp and an ability to adapt easily to the individual styles of the leading maestros in Carnatic music while accompanying them in their concerts , he reached the forefront in rapid strides. The rich concert experience he thus gained, coupled with sheer hard work and perseverance and the strong urge to give original expression to the musical ideas surging in him, he emerged as a solo violinist of rare brilliance.

He revolutionised the style of violin playing by inventing a whole new technique that is designed to best suit the needs of Indian Classical Music and establishing a unique style that came to be known as 'Lalgudi Bani'. His flawless and fascinating style, graceful and original, yet not divorced from traditional roots gained him numerous fans. This multidimensional personality has to his credit composed several 'Krithis', 'thillanas' and 'varnams' and dance compositions, which are a scintillating blend of raga, bhava, rhythm and lyrical beauty. The unique feature about Lalgudi is that his music is very expressive. Lalgudi's instrumental genius comes to the fore in the form of lyrical excellence.

He has been in great demand for accompanying vocalists, and has accompanied such great vocal virtuosos as Ariyakkudi Sri Ramanuja Iyengar, Semmangudi Sri Srinivasa Iyer, Sri G. N. Balasubramaniam, Alathur Brothers, Karaikkudi Sambasiva Iyer etc. His accompanying wizardry and lightning quick responses to the various challenges posed by the main artistes remain unsurpassed. His accomplishments are numerous but chief of them is the fact that he was the first to bring international attention to the Carnatic style of violin playing. He also introduced a new concept of musical ensemble with violin, venu (flute) and veena in 1966 and gave several outstanding concerts.

He has given concerts extensively in India as well as abroad. The Government of India sent him to Russia as a member of the Indian Cultural Delegation. At the Edinburgh Music Festival in 1965, Yehudi Menuhin, the renowned violinist, presented him with his Italian violin, impressed by Lalgudi's technique. He has also performed in Singapore, Malaysia, Manila and East European countries. His recordings submitted to the International Music Council, Baghdad, Asian Pacific Music Rostrum and Iraq Broadcasting Agency by AIR New Delhi have been adjudged as the best and accorded the first position out of 77 entries received from the various countries during 1979. He was invited to give concerts in Cologne, Belgium and France. The Government of India chose him to represent India at the Festival of India in USA , London and he gave solo and 'Jugalbandi' concerts in London and also in Germany and Italy that received rave reviews. Sri Lalgudi went on a tour in the year 1984 to Oman, UAE, Qatar and Bahrain that was highly successful. He composed the lyrics and music for the operatic ballet 'Jaya Jaya Devi' which premiered in 1994 at Cleveland, USA and was staged in many other cities in the USA. In October 1999, Lalgudi performed in the UK under the auspices of Shruthi Laya Seva Sangham. The concert was a roaring success. After the concert a Dance Drama 'Pancheswaram', composed by Lalgudi was staged.

The genius has earned several titles like 'Nada Vidya Tilaka' by Music Lovers' Association of Lalgudi in 1963, 'Padmashree' by the Government of India in 1972, 'Nada Vidya Rathnakara' by East West Exchange in New York, 'Vadya Sangeetha Kalaratna' by Bharathi Society, New York; 'Sangeetha Choodamani' by Federation of Music Sabhas, Madras in 1971 and in 1972; State Vidwan of Tamil Nadu by the Government of Tamil Nadu and Sangeetha Natak Academy award in 1979 etc. The First Chowdaiah Memorial National-Level award was given to Sri Jayaraman by the Chief Minister of Karnataka. He has also received honorary citizenship of Maryland ,USA in 1994.

His son G. J. R. Krishnan and his daughter Lalgudi Vijayalakshmi follow the footsteps of their great father and are famous in their own rights.

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Ref: deccanherald.com

A lifelong serenade

Ranjani Govind, Last Updated 24 January 2021, 01:45 IST

Violin virtuoso Lalgudi Jayaraman was not just an exceptional instrumentalist, but was also one of the most accomplished composers Indian classical music has ever seen.

It was ace violinist Lalgudi G Jayaraman's love for Bengaluru and its weather that had made Nandi Hills his melodic getaway until the late eighties. His idea was to bring senior students away from their home for an "immersive camp for focused learning and make them sing without any distractions, every year.

The Chennai-based musician, who has more than 100 compositions to his credit, had on one occasion told this reporter, "We need to 'cleanse the mind' amidst pristine greenery. Learning to play a song is different from choosing to marinate your mind in misty mornings to help create a vivacious tillana or a varna brimming with raga bhava. Nandi Hills helps me and my students glide over a serene Sahana or a lilting Behag."

Jayaraman's son G J R Krishnan goes nostalgic, "We created music all the time, except taking a break for lunch. Different groups under different trees would practise, and my father would go to each group to guide and correct."

Lalgudi (centre) with daughter Vijayalakshmi and son G J R Krishnan.

The violin maestro, who set his creativity flowing on many tracks during seven decades of his performing years, had an intrinsic bond with the city from the time he first played at the Chamarajpet Sree Ramaseva Mandali concert as a 17-year-old. Madhuri Vaidyeswar,

co-founder of the digital music App Twang, had brought out a multiple-track audio-file in 2015 to mark Jayaraman's second death anniversary.

The curated package also had a recording of Karnataka's icon Violin Chowdiah who had spun a lyrical descriptive in his felicitation speech at the Bidaram Krishnappa Mandira in Mysuru, when Jayaraman was newly married in 1958. "Jayarama was born in 1930 as Rama; with his violin-bowing, he became Kodanda Rama, winning multiple hearts he was called Jaya-Rama, and by getting married he has become Kalyana-Rama!" Chowdiah, who was always in awe of the unique flourishes of the Lalgudi bowing, had said to people's thundering applause.

Lalgudi Jayaraman (Sept 17, 1930), who died in 2013, had his photographic memory intact even though he suffered a stroke in 2006, says his daughter Lalgudi Vijayalaksmi. "His insatiable thirst to create music, the revolutionary changes he brought about in his bowing techniques, and the schooling he imparted to more than 1,000 students across the globe was unparalleled. His unique craft gave rise to a signature style called the 'Lalgudi Baani," she adds.

Frontline performing vocalists such as Vishaka Hari, Bombay Jayashri, Saketharaman, who are senior students of Lalgudi, have spoken about the maestro's penchant for manodharma, or the improvisations that he insisted upon to make the rendering more aesthetic, apart from adding to the cerebral quotient. Speaking about the stylised renditions, Vijayalakshmi explains that the Lalgudi style relies not just on vocalised formatting, but also ensures clarity in the sahitya (lyrics).

And this is transported to instrumentation too, says Krishnan. "Any student of the Lalgudi schooling, trained vocally to start with, will reflect these subtleties, and bring out the minutiae of the Lalgudi lineage. This is where understanding the sahitya helps express the bhava or emotions inherent in the kriti," adds Krishnan.

Prolific artiste

Son of musician Lalgudi Gopala Iyer, Jayaraman was home tutored and exposed to math, Telugu and Sanskrit. He composed in Tamil, Telugu and Sanskrit and won many awards, including the Padma Bhushan in 2001.

Jayaraman set foot on the music platform as a 12-year-old and had started composing even before he turned 20, more because he "wanted to give expression to his creative disposition." Lalgudi, as he was referred to, soon started playing alongside the masters of his own generation, including Semmangudi Srinivasa Iyer, Maharajapuram Santhanam, Dr M Balamurali Krishna and Chembai V Bhagavatar. "As the Lalgudi schooling had made him sing he learnt the violin, his accompaniment too reflected his unobtrusive role, never overshadowing the main artiste. But, as a soloist later, he mirrored his prolific persona," feels Srimathi Brahmanandam, Jayaraman's younger sister.

Hero of Thillanas

“I cannot forget Jayaraman’s thillana in Desh, it has complex framing of swaras in a good mix of speeds. His Pada Varna in praise of Lord Krishna in Charukeshi has charmed many,” renowned vocalist Maharajapuram Santhanam said in a concert before taking up the tillana.

Jayaraman was born for tillanas, people believed, as his mainstream composing was made up of tillanas and varnas. Most of them excitedly journeyed to the Bharatanatyam platforms too, as celebrated dancers felt it was a blessing to be living during Lalgudi Jayaraman’s time for the inspiration they derived from him. “I feel the stature of tillanas gained a new meaning with Jayaraman’s composing,” said dancer Leela Samson as the director of Kalakshetra in 2011.

But that was not all. Danseuse Chitra Visweswaran had once requested Jayaraman to compose a Pada Varna on Tirupathi Balaji. “Pada Varna contains more text and lyrics to suit the dance format, and my father regularly visited the Balaji temple in Chennai and in five days, the Shanmukhapriya Varna was ready that Chitra soon danced for,” recalls Vijayalakshmi. Jayaraman believed tillanas and varnas have enough scope for both melody and rhythm as they have “ranjaka prayogas and vishesha sancharas.”

Golden era

It was the golden era of the 1960s when T N Krishnan, M S Gopalakrishnan and Lalgudi Jayaraman were known as the violin trinity. Where Jayaraman scored was in seeing his manodharma (creativity) blossom, which sashayed him across mediums. The violinist not just was seen as a virtuoso, but as a composer he offered four Pada varnas, over 30 Tana varnas and over 40 tillanas. He played jugalbandi with the stars of Hindustani music, he scored and wrote lyrics for a near three-hour musical opera, ‘Jaya Jaya Devi,’ commissioned by the Cleveland Cultural Alliance, and scored for the movie ‘Sringaram’ in 2006 that won him the National Award for best music. Unfortunately, the same year he suffered a stroke. “But, that was hardly a dampener, he still composed three more varnas as he was recuperating, with my mother writing down the notations!” says Krishnan.

Composing was innate, a natural extension of his persona. “While he would often get up in the middle of the night to see his tillana or a varna get completed, his creation of the Yamuna Kalyani thillana is something we will always cherish,” says Vijayalakshmi. “At the serene Ayurveda Vaidyashala in Coimbatore during his two-week stay in 1980, he would sing it in parts to us as he wrote them. After he pieced them all together, he sent the entire sahitya in an inland letter to my mother Rajalakshmi!” recalls Vijayalakshmi.

Even as Jayaraman was engulfed in fame, he was down-to-earth enough to note down his concerts and meetings in his diary since 1949. Notably seen here is his meet with Yehudi Menuhin at his London home in 1965. “I continue to use the violin presented by Menuhin to me,” the frail man soaked in melody had told this reporter in 2012, a year before his bow went silent.

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Remembering the magic of Lalgudi Jayaraman

Remembering the magic of Lalgudi Jayaraman, a genius musician and composer

Written by :

Veejay Sai

Published on :

17 Sep 2016, 6:19 pm

Both in form and content, Carnatic music flourished in the 20th century like never before. Though it claims a great ancient and glorious past in theory, it is only in this century that it has possibly seen so many greats at any one point of time.

Be it vocalists, instrumentalists, composers or music directors, the list is endless.

Among those musicians whose contribution to the genre is more than performing, a few names stand out as exceptional.

Some of them have donned several roles and were great at multitasking. Carnatic violinist Lalgudi Jayaraman (1930-2013) is one name that stands tall among that elite lot. He was not just a violinist but also one of the most prolific composers Carnatic music has ever seen.

Among the Trimurtis of modern Carnatic violin, he is the most popular- the other two being M S Gopalakrishnan (1931-2013) and T N Krishnan (1928-present). Very few outside the regular Carnatic music loving audiences are aware of his versatility as a composer. The other two in the trinity composed much less.

One of the reasons Lalgudi composed was to experiment his own creative mind at a time when concerts were getting monotonous. When he began as an accompanying artiste to almost all the great stalwart vocalists in the Carnatic genre, he probably never thought he would end up being an ace composer too.

Over time, when he found his creativity blossoming, he became a solo violinist. He went a step further and enjoyed performing *jugalbandis* with his Hindustani contemporaries like Sitar maestro Ustad Vilayat Khan or Sarod maestro Ustad Amjad Ali Khan. Listening to his music, the great violinist Yehudi Menuhin presented him with a violin and invited him to the Edinburgh festival. Lalgudi gifted Menuhin an ivory statue of lord Nataraja as a return gesture.

Lalgudi's genius as a musician and composer got greater recognition with the growth of television programming. Everyone remembers the famous song "Bhaje Sargam" that starred some of our classical music greats. In an effort to spread the message of communal harmony and bring about a spirit of unity, Doordarshan regularly broadcasted this and several other songs through the 1980s and 1990s. Watch the maestro himself wield his bow to the little bit of Desh Raag here.

Lalgudi should easily be one of the few composers whose music was loved by his contemporaries and musicians from other schools of thought.

Within the highly disciplined world of Carnatic music, it is not easy to acknowledge the works of one musician by another. But the sheer merit of Lalgudi's musical compositions charmed everyone. Listen to this wonderful Pada Varnam "InnumEnmanam" in praise of lord Krishna set to Raga Charukeshi, sung by another musical great Maharajapuram Santhanam. This generous acknowledgement from another stalwart is enough to testify the greatness of Lalgudi's compositions. This composition has attained a different proportion and meaning on the dance stage. But we will come to that later.

Lalgudi Jayaraman drew his musical lineage to the poet saint Tyagaraja. His father Lalgudi Gopala Iyer belonged to Shishya Parampara. Jayaraman was the fifth in that generation of musicians. It was inevitable that he mastered all the compositions of Tyagaraja and in the process, even the difficult literary Telugu language.

He trained his numerous students including his two children, son Lalgudi GJR Krishnan and daughter Vijayalakshmi in the same. Listening to them performing these immortal compositions is a different experience altogether. As flag-bearers of their lineage and their father's legacy, both of them have adhered to strict classicism. Listen to their rendering of Tyagaraja's famous composition "Pakkala Nilabadi" set to Raga Kharaharapriya.

Some of the most famous compositions of Lalgudi are his Thillanas. Usually performed towards the end of a music recital, Lalgudi's Thillanas are the most popular among musicians. He composed over thirty Thillanas in different Ragas.

From his construction of each composition, his treatment of the Raga, Lalgudi managed to bring out the real essence of each Raga differently. No two Thillanas sound alike. On a dull day, these Thillanas brighten up one's mood.

Yet another student who belongs to the Lalgudi Shishya Parampara is his niece, the versatile Veena player Jayanthi Kumaresh. She is easily one of our country's top five Veena players now. Listen to her render his Thillana in Raga Maand.

What would modern Bharatanaytam have done without the contribution of Lalgudi's compositions? He was one of the few Carnatic musicians who easily transcended both music and dance with his compositions. The only other musician who did it was the famous vocalist Mangalampalli Balamuralikrishna.

Lalgudi's compositions continue to enthral both music and dance loving audiences with equal tenacity. Watch this wonderfully melodious Thillana in Desh Raga performed by young Shweta Prachande, a student of Bharatanatyam dancer Priyadarsini Govind.

With such a big body of meritorious work in the genre, Lalgudi Jayaraman's name makes it to the exclusive league of "Vaggeyakaras". For the lack of a better word in English we describe that as "composers", though Vaggeyakara means much more than just that.

He composed Padavarnams, Tanavarnams, Kritis, Thillanas and more. He even conducted five orchestral pieces for the All India Radio's famous "Vadya Vrinda". His mastery over languages had him write in his mother tongue Tamil, his musical Parampara tongue Telugu and Sanskrit with equal proficiency.

This weekend as we celebrate yet another birthday of this great violin maestro, it is a good time to remember his musical contribution and how it continues to bring melody and happiness to countless music lovers!

Images: Selva Kumar, Tejas, Krishnamurthy

(Veejay Sai is an award-winning writer, editor and a culture critic. He writes extensively on Indian performing arts, cultural history, food and philosophy. He lives in New Delhi and can be reached at vs.veejaysai@gmail.com)

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Ref indiatimes.com

Violin Maestro Lalgudi Jayaraman Dead

Updated on Apr 23, 2013, 15:11 IST

Chennai: Legendary violin maestro Lalgudi Gopala Iyer Jayaraman passed away in a private hospital here Monday evening, a student of his said. He was 82.

"He was admitted to the hospital this morning for chest congestion. At around 6.30 p.m. he breathed his last," Shreya Devnath, Jayaraman's student told IANS. He is survived by his wife Rajalakshmi, daughter Lalgudi Vijayalakshmi and son Lalgudi G.J.R.Krishnan, said Devnath.

Born into a musican's family, the violin maestro popularly known as Lalgudi Jayaraman, was a child prodigy and had begun performances from the age of 12. He went on to invent a whole new style designed to suit the needs of Indian classical music popularly known as "Lalgudi Bani" or Lalgudi style.

"For a very large number of music lovers across the world, Lalguid Jayaraman was the musician of the century and not merely a violinist of the century. He was a great composer giving beautiful shape to a large number of old kirtanas, thereby embellishing the beauty of ragas in which they were known," R. Thyagarajan, founder chairman, Shriram Group said in a statement.

"He is a genius of a musician and a towering personality in the Carnatic music world. A very rare musician. He could be counted as the one of the top five Carnatic musicians of the century," music critic M. Ramesh told IANS.

Jayaraman, a recipient of several awards, was also conferred the Padma Bhushan. He was also awarded the title "Sangeeta Kalanidhi" by the Music Academy here, the centre for Carnatic music in Tamil Nadu. Jayaraman also composed music for Tamil film "Shringaram" which won him a national award in 2006.

In her condolence message, Tamil Nadu Chief Minister J. Jayalalithaa said the demise of Jayaraman is a great loss to Carnatic music and nobody can fill his place.

*****

YouTube Videos

Lalgudi Jayaraman- Tyagaraja keertans (27 mi):

https://youtu.be/KomDq9_14NU?si=WugbCkj-GBM6KjVH

Lalgudi Jayaraman (16 min): https://youtu.be/K1bNnpbKnew?si=LtJw1jb5K_fiH5Qd

Lalgudi Jayaraman (6 min): https://youtu.be/zvHXzLWKskU?si=Ks6yV7r_aiueVM25

Thillana (8 min): https://youtu.be/iPfIII0odZU?si=1N-OLglsTZveYm-a

Lalgudi Jayaraman (8min): https://youtu.be/yzTgfOBm3wc?si=Hp2OZ6YyctMjqOPz

Rare gems of Lalgudi Jayaraman (3 hrs 21 min):

https://youtu.be/3q0enIGrVyg?si=lnufcOg64f3km05N

Lalgudi Jayaraman-solo (2 hrs 43 min):

https://youtu.be/A2JbBfIPuQA?si=Dv6S_bNOCt8qvWja

Thillana (9 min): https://youtu.be/-zen_f5RosA?si=V3RACwUZLhUXOptm

Lalgudi Jayaraman and G. Srimathi (38 min):

https://youtu.be/HNxGKXMw3S0?si=aDyO9TWEOPoy6LBp

Lalgudi Jayaraman (10min): https://youtu.be/yWe-03qk8Mo?si=X4pUYBxos9hnUojw

Lalgudi Jayaraman - Violin recital- National programme on AIR (1 hr 26 min):

https://youtu.be/0EDWrsIPUTo?si=5Qjj1mbqy9lU0q5-

Lalgudi Jayaraman (1 hr 44 min): https://youtu.be/wcSXuLiNyTI?si=tcvXm7YSc982Ks7b

Violin trio (10 min): https://youtu.be/JvgKHgwZ-DQ?si=QVeqtCvdpjh2wwNg

Lalgudi Jayaraman - Carnatic - juke box:

https://youtu.be/dbt41XZvhr0?si=-loAwLBnTh0VynzB

Thillana (7 min): https://youtu.be/Aw4Lc7ZawI8?si=AaY71m-hRI44X6xh

Tribute to Guru Lalgudi Jayaraman - by Visakha Hari (45 min):

https://youtu.be/l_SqRM1cNi4?si=8A2WIDaXcEwetpA1

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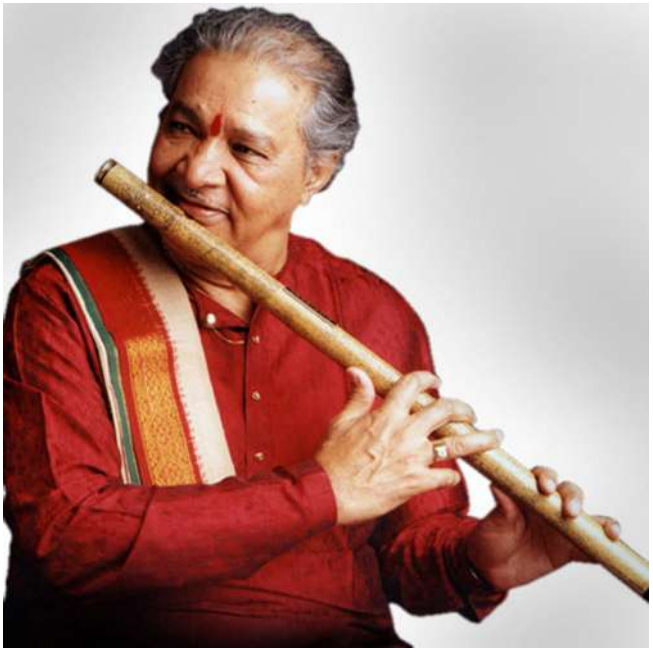
ॐ स॒ह ना॑ ववतु । स॒ह नौ॑ भुनक्तु । स॒ह वी॒र्यं॑ करवावहै । ते॒ज॒स्विना॒वधी॑तमस्तु मा वि॑द्विषा॒वहै॑ ॥ **(3)**
ॐ शान्ति॒: शान्ति॒: शान्ति॑: ॥ **(3)**

Dr. M. Thirumaleshwar

Pandit Hariprasad Chaurasia-
Flautist, Hindustani Classical Music, and Music Director,
Cuttack, Odisha, India



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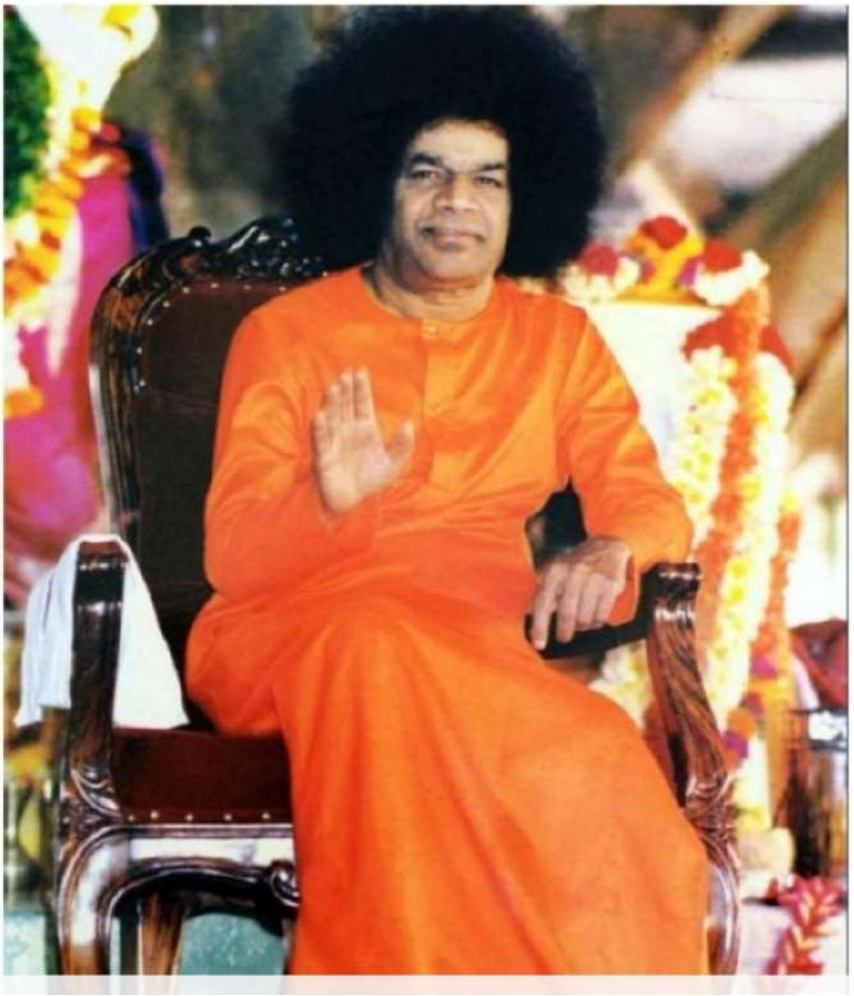
DEDICATION

This work is lovingly dedicated at the lotus feet of:
Bhagavan Sri Sathya Sai Baba



There is only ONE caste -The Caste of Humanity
There is only ONE religion –The Religion of Love
There is only ONE language –The Language of the Heart
There is only ONE God –He is Omnipresent

……Bhagavan Sri Sathya Sai Baba

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PREFACE

This free ebook gives briefly the info about HariprasadChaurasia.

Hariprasad Chaurasia (born 1 July 1938) is an Indian music director and classical flautist, who plays the bansuri in the Hindustani classical tradition.

Chaurasia was born in Allahabad (1938) (officially called Prayagraj) in the Indian state of Uttar Pradesh. His mother died when he was six years old. Chaurasia started learning vocal music from his neighbour, Rajaram, at the age of 15. Later, he switched to playing the flute under the tutelage of Bholanath Prasanna of Varanasi for eight years. Later, he received guidance from the reclusive Annapurna Devi, daughter of Baba Allaudin Khan, on the condition that he should switch from right-handed to left-handed playing of bansuri.

Details about Hariprasad Chaurasia's biography, parents, early years, career, personal life and family, some lesser known facts, discography, albums, music for films, Awards and titles, books, …etc. are given.

YouTube videos : Here we have a wealth of Hindustani classical music for many hours.

Links to Videos about his solo performances, concerts with many great contemporary artists, songs in many ragas……etc are given.

Acknowledgements:

Many of my friends and relatives have actively encouraged me in my attempt to compile this free ebook. I sincerely thank them for their support.

My wife Kala has always encouraged and supported me in all my literary works, sacrificing much of her time. I express my deep appreciation to her.

I have drawn heavily from many references like Wikipedia, YouTube and other websites as mentioned in the text.

Finally, I express my immense gratitude to Sri Sathya Sai Baba for His Grace and blessings, prompting me to initiate, continue and complete this work.

M. Thirumaleshwar,
October 3, 2023
Email: tmuliya@rediffmail.com

Ref: Wikipedia

Hariprasad Chaurasia

Hariprasad Chaurasia

Chaurasia performing at the Rajarani Temple in Bhubaneswar, 2015.

Born	1 July 1938 (age 85) Allahabad, United Provinces, British India (present-day Prayagraj, Uttar Pradesh, India)
Occupation(s)	music director, flautist, composer
Years active	1957–present
Awards	Padma Bhushan (1992) Padma Vibhushan (2000)
Musical career	
Genres	Hindustani classical music, film score
Instrument(s)	Bansuri

Hariprasad Chaurasia (born 1 July 1938) is an Indian music director and classical flautist, who plays the bansuri,[1] in the Hindustani classical tradition.

Early life

Chaurasia was born in Allahbad (1938) (officially called Prayagraj) in the Indian state of Uttar Pradesh.[2] His mother died when he was six years old. He had to learn music without his father's knowledge, as his father wanted him to become a wrestler. Chaurasia did go to the Akhada and trained with his father for some time, although he also started learning music and practising at his friend's house.[3]

He has stated,

I was not any good at wrestling. I went there only to please my father. But maybe because of his strength and stamina, I'm able to play the *bansuri* even to this day.

Career

Chaurasia started learning vocal music from his neighbour, Rajaram, at the age of 15. Later, he switched to playing the flute under the tutelage of Bholanath Prasanna of Varanasi for eight years. He joined the All India Radio, Cuttack, Odisha in 1957 and worked as a composer and performer.[2][5] Much later, while working for All India Radio, he received guidance from the reclusive Annapurna Devi, daughter of Baba Allaudin Khan. She only agreed to teach him if he was willing to unlearn all that he had learnt until then.[6] Another version is that she only agreed to teach him after he took the decision to switch from right-handed to left-handed playing to show her his commitment.[7] In any case Chaurasia plays left-handed to this day.

Apart from classical music, Hariprasad has collaborated with Shivkumar Sharma, forming a group called Shiv-Hari.[8] The pair composed music for many popular movies, including Silsila and Chandni, and created some highly popular songs. Chaurasia also collaborated with Bhubaneswar Mishra, forming the pair "Bhuban-Hari" (in line with Shiv-Hari), and the pair composed music for many Odia movies, creating numerous songs that were hugely

popular in the state. These include Muje janena kaha baata (sung by Suman Kalyanpur; movie: Gapa helebi Sata); and all songs from Maa o Mamata, and many more.

Chaurasia's nephew and pupil Rakesh Chaurasia is a highly accomplished flautist now, and has been performing globally with such eminent maestros as Ustad Zakir Hussain.

He serves as the artistic director of the World Music Department at the Rotterdam Music Conservatory in the Netherlands[citation needed]. He was also the founder of the Vrindavan Gurukul in Mumbai (opened 2006) and Vrindavan Gurukul in Bhubaneshwar (opened 2010). Both of these institutes are schools dedicated to training students in bansuri in the Guru-shishya tradition.[9]

He has collaborated with several western musicians, including John McLaughlin, Jan Garbarek, and Ken Lauber, and has composed music for Indian films.[10] Chaurasia also played on The Beatles' 1968 B-side "The Inner Light", which was written by George Harrison.[11] He also played with George Harrison on his first solo release, *Wonderwall Music*, and with Harrison, Ravi Shankar and others on the Dark Horse Records release *Shankar Family & Friends*.

Personal life

Chaurasia has married twice, first to Kamala Devi[13] and then Anuradha Roy.[3][14] He has three sons. With first wife Kamala Devi he has two sons, Vinay and Ajay. With Anuradha, Chaurasia has a son named Rajeev. Chaurasia has five granddaughters and a grandson.[15] His nephew Rakesh Chaurasia is also a flautist and carrying forward the family legacy.

In popular culture

The 2013 documentary film *Bansuri Guru* features the life and legacy of Chaurasia and was directed by the musician's son Rajeev Chaurasia and produced by the Films Division, Ministry of Information and Broadcasting, Government of India.

Awards

- Sangeet Natak Academy[citation needed] - 1984
- Konark Samman - 1992[5]
- Padma Bhushan - 1992[20]
- Yash Bharati Samman - 1994
- Padma Vibhushan - 2000[20]
- Pandit Chatur Lal Excellence Award - 2015
- Hafiz Ali Khan Award - 2000
- Dinanath Mangeshkar Award - 2000
- Pune Pandit Award - 2008, by The Art & Music Foundation, Pune, India
- Akshaya Samman - 2009[21]
- Honorary Doctorate, North Orissa University - 2008
- Honorary Doctorate, Utkal University - 2011

- National Eminence award, NADA VIDYA BHARTI by Visakha Music and Dance Academy, Vizag - 2009
- The 25 Greatest Global Living Legends In India by NDTV - 2013
- Gansamradni Lata Mangeshkar Award - 2021-22[22]

Books

- Official Biography 'Breath of Gold' by Sathya Saran- 2019
- 'Hariprasad Chaurasia: Romance of the Bamboo Reed', by Uma Vasudev - 2005[23]
- Official biography "Woodwinds of Change" by Surjit Singh - 2008
- 'Hariprasad Chaurasia and the Art of Improvisation', by Henri Tournier[24]
- 'Bansuri Samrat : Hariprasad Chaurasia', by Surjit Singh

Discography

These are major albums released by Hariprasad Chaurasia:

1967

- *Call of the Valley* with Shivkumar Sharma and Brij Bhushan Kabra

1978

- Krishnadhwani 60

1981

- Pt. Hariprasad Chaurasia - Flute

1984

- Pt. Hariprasad Chaurasia - Flute (different set of ragas, same album name)

1987

- Morning to Midnight Ragas - Morning Ragas

1988

- Nothing But Wind - Composed by the renowned musician "Isaignani" Ilaiyaraaja
- Call of the Valley

1989

- Venu
- Live in Ahmedabad '89

1990

- Immortal Series

1991

- Megh Malhar

1992

- Night Ragas
- Live in Amsterdam '92
- Morning to Midnight Ragas - Afternoon Ragas
- All time Favourites
- Live from Sawai Gandharva Music Festival - Video (VHS)
- Raga-s DU Nord Et Du Sud
- Immortal Series - Flute Fantasia

1993

- Indian Classical Masters
- Daylight Ragas
- Flute - Hariprasad Chaurasia
- Soundscapes - Music of the Rivers - Hari Prasad Chaurasia

1994

- Thumri - The Music of Love
- In A Mellow Mood
- Possession
- Immortal Series - Devine Drupad
- Classic Greats1 - Ideas on Flute

1995

- In Live Concert
- Cascades of Hindustani Music
- Maharishi Gandharva Veda - Pandit Hari Prasad Chaurasia - 4am to 7am Raga Bhairava: Integration[25]
- Maharishi Gandharva Veda - Pandit Hari Prasad Chaurasia - 7am to 10am Raga Gurjari Todi: Compassion[25]
- Maharishi Gandharva Veda - Pandit Hari Prasad Chaurasia - 10am to 1pm Raga Vrindavani Saranga: Greater Energy[25]
- Maharishi Gandharva Veda - Pandit Hari Prasad Chaurasia - 1pm to 4pm Raga Multani: Affuence[25]
- Maharishi Gandharva Veda - Pandit Hari Prasad Chaurasia - 4pm to 7pm Raga Marwa: Coherence[25]
- Maharishi Gandharva Veda - Pandit Hari Prasad Chaurasia - 7pm to 10pm Raga Desh: Joy[25]
- Maharishi Gandharva Veda - Pandit Hari Prasad Chaurasia - 10pm to 1am Raga Abhogi: Peaceful Slumber[25]
- Maharishi Gandharva Veda - Pandit Hari Prasad Chaurasia - 1am to 4am Raga Sindhu Bhairavi: Gentleness[25]

- Hariprasad Chaurasia - Flute
- Malhar-Chandrika
- Music 157 - Live in London
- Music - Flute
- Great Jugalbandis
- Music from the world of OSHO - Above & Beyond
- Prem Yog
- Written on the Wind
- Romantic Themes
- Saptarishi - Live at Siri Fort
- The Mystical Flute of Hari Prasad Chaurasia
- Maestro's Choice
- Basant Bahar
- Chaurasia's Choice

1996

- Hari Prasad Chaurasia & his Divine Flute
- Flute Recital
- Valley Recalls - In search of Peace, Love and Harmony
- Krishna's Flute - Master of the Bansuri
- Classical Encounters - A live Experience with Pt. Hari Prasad Chaurasia
- Fabulous Flute
- Pundit Hari Prasad Chaurasia
- In Concert - Vancouver, B.C
- Hariprasad Chaurasia - Flute
- The Bamboo Flautist of His Generation
- Pt. Hariprasad Chaurasia - Nada in Jerusalem

1997

- Classical Encounters - A Live Experience with Pt. Hariprasad Chaurasia
- Great Jugalbandis
- The Golden Collection (Classical)
- Immortal Essence
- Golden Raga Collection
- Bustan Abraham - Fanar (Guest appearance alongside Zakir Hussain)

1998

- Samarpan-VCD Special 60th Birthday Edition
- The Charms Companion
- Morning to Midnight - Morning to Dusk
- Music for Reiki

1999

- Jugalbandi
- Rasdhaara

- Live Inside Khajuraho
- Live in New Delhi - '89
- Golden Raga Collection
- Musical Titans of India - Jugalbandhi Video (VHS)
- Pure Joy - Positive Energy Music

2000

- Music without Boundaries
- Maaya - Far East
- Hriday - Cuba
- Caravan Spain
- Live Concert at Savai Gandharva Music Festival
- Gurukul - The Guru shishya Parampara

2001

- Adi-Ananth
- Love Divine - Parables of Passion
- Power & Grace - Live at the Saptak Festival 2001
- Discovery of Indian Classical Music
- Flute Duet

2003

- Flute Deity Hariprasad Chaurasia
- The Greatest Hits of Hariprasad Chaurasia
- Salvation - Instrumental Bhajans
- Sounds of Silence

2015

Ajanma - Hariprasad Chaurasia (Solo album)

Year unknown

- La Flute De Pundit Hariprasad Chaurasia
- Hariprasad Chaurasia - The Most Celebrated Flautist of India
- Charm of the Bamboo flute
- Kalpana - Imagination
- A Kaleidoscope of various ragas
- Krishna Utsav
- Kali - Classical Instrumental
- Pt. Hariprasad Chaurasia - the Living Legend of Flute
- Moon Light Moods - Flute Recital
- Pt. Hariprasad Chaurasia - The Living Legend of Flute
- Indian Music
- HariDhwani
- Dancing Water

- Fusion India - Passage of India Series
- Being Still
- Dhammapada - Sacred teaching of Buddha
- The Charms Companion
- Eternity
- Nothing but wind (1988) - Composed by Ilaiyaraaja

With Zakir Hussain

- *Making Music* (ECM, 1986)
- Maharishi Gandharva Veda - Pandit Hari Prasad Chaurasia - 4am to 7am Raga Bhairava[26]
- Maharishi Gandharva Veda - Pandit Hari Prasad Chaurasia - 7am to 10am Raga Jaita[26]
- Maharishi Gandharva Veda - Pandit Hari Prasad Chaurasia - 10am to 1pm Raga Ahir Lalita[26]
- Maharishi Gandharva Veda - Pandit Hari Prasad Chaurasia - 1pm to 4pm Raga Samanta Saranga[26]
- Maharishi Gandharva Veda - Pandit Hari Prasad Chaurasia - 4pm to 7pm Raga Puriya Dhanashri[26]
- Maharishi Gandharva Veda - Pandit Hari Prasad Chaurasia - 7pm to 10pm Raga Maru Bihaga[26]
- Maharishi Gandharva Veda - Pandit Hari Prasad Chaurasia - 10pm to 1am Raga Gunji Kanada[26]
- Maharishi Gandharva Veda - Pandit Hari Prasad Chaurasia - 1am to 4am Raga Shuddha Vasanta[26]

Contributing artist

- *The Rough Guide to the Music of India and Pakistan* (World Music Network, 1996)

Music for Bollywood films

Along with Shivkumar Sharma he composed music for

- *Chandni*
- *Darr*
- *Lamhe*
- *Silsila*
- *Faasle*
- *Vijay*
- *Parampara*
- *Sahibaan*

Music for Telugu films

The music for the film *Sirivennela* was composed by K. V. Mahadevan which revolves around the role of Hari Prasad, a blind flautist played by Sarvadaman Banerjee and flute renditions by Chaurasia.]

Music for English films

Some of his music is used in Mithaq Kazimi's *16 Days in Afghanistan*.

******

Ref: http://www.hariprasadchaurasia.com/biography

Journey of the Master

Unlike many other great Indian artistes, Pandit Chaurasia does not come from a family of musicians. Rather, music is a path he found for himself and struggled very hard to overcome all the hurdles that came his way to emerge successful with his sheer grit, sincerity, hard work, devotion and dedication. Born on July 1st, 1938 in Allahabad, he began his musical pursuit at the age of 15, learning classical vocal technique from Pandit Rajaram. Within a year, however, he had switched to flute playing, after hearing Pandit Bholanath, a noted flautist from Varanasi. He tutored under Pandit Bholanath for eight years. In 1957, barely out of his teens, he became regular staff artiste of All India Radio, Cuttack in Orissa, where he worked as performer as well as a composer. From hereon began his musical journey that took him all over the globe.

Transferred by AIR (All India Radio) Cuttack to Mumbai in 1960, he received further guidance from Surbahar player Shrimati Annapurna Devi, daughter of late Ustad Allaudin Khan and sister of Ustad Ali Akbar Khan. Under her guidance, his music acquired a new dimension and he left AIR to pursue his performing career.

Since that time, Pandit Chaurasia has been performing nationally and internationally, winning acclaim from varied audiences and fellow musicians like Yehudi Menuhin, Jean-Pierre Rampal, among others. Pandit Chaurasia tours regularly in the US and Europe and is a featured artiste in almost all major music festivals around the globe.

As a musician Pandit Chaurasia is a rare combination of an innovator and a traditionalist. He has significantly expanded the expressive possibilities of classical North Indian flute- playing through his masterful blowing technique and his unique adaptation of alaap and jod to the flute. He is an immensely popular artiste in India and abroad.

Pandit Chaurasia’s horizons also extend beyond North Indian Classical music to Indian folk and popular music and to western music as well.

Awards

Achievements and Recognition

- 2012

  Sangeet Natak Academy Fellowship Award

- 2011

  Honorary Doctorate, IIT Kharagpur

  Honorary Doctorate, Utkal University, Odisha

- 2008

  Honorary Doctorate, North Orissa University

  Ordres des Arts et Lettres, France

  Officier in de Orde van Oranje, Nassau, Netherlands

- 2004

  Master Dinanath Mangeshkar Award

- 2000

  Padma Vibhushan

  Ustad Hafiz Ali Khan Award

- 1999

- **Kalidas Samman**

- 1994

  Yash Bharti Samman

- 1992

  Konark Samman

  Padma Bhushan

- 1990

  The Maharashtra Gaurav Puraskar

- 1984

  The Sangeet Natak Academy Award

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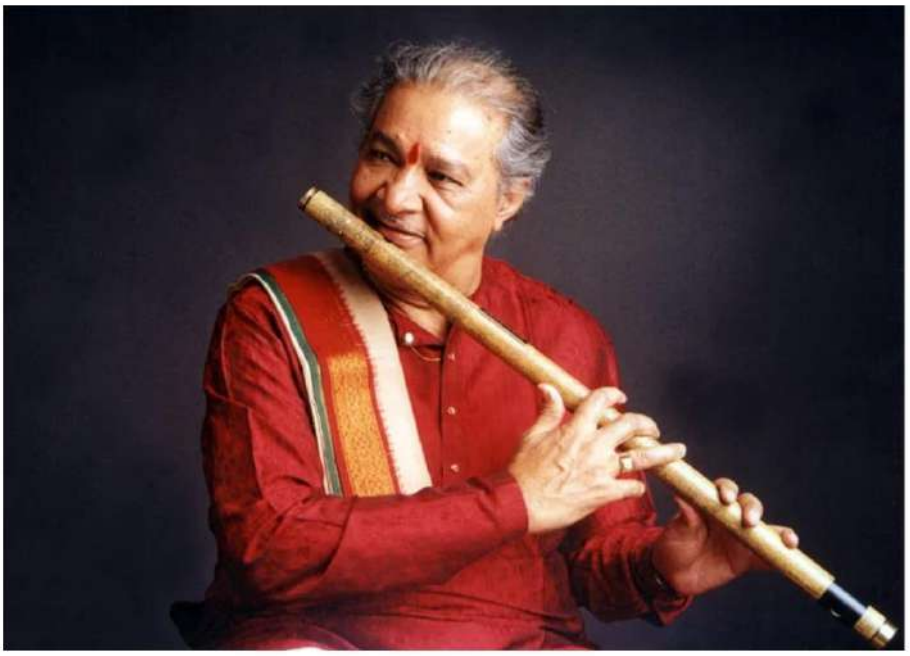
Ref: starsunfolded.com

Hariprasad Chaurasia - biography etc.



Music

Awards

Music	
Filmography	• Chandni • Darr • Lamhe • Silsila • Faasle • Vijay • Sahibaan • Sirivennela • 16 Days in Afghanistan

Awards

Awards and Recognition(s)	**1984**: He was honoured with Sangeet Natak Academy **1992**: He was honoured with Padma Bhushan and Konark Samman **1994**: He was awarded Yash Bharati Sanman **2000**: He was awarded Padma Vibhushan, Hafiz Ali Khan Award and Dinanath Mangeshkar Award **2015**: He was honoured with Pandit Chatur Lal Excellence Award **2008**: He has recieved honorary Doctorate from North Orissa University **2013**: He was awarded with the 25 Greatest Global Living Legends In India by NDTV

Personal life

Marital Status	Married
Wife/Spouse	Kamla (First wife) Anuradha Aka Angurbala Roy (Second wife)
Marriage Date	Year 1957 (first marriage) 15 August 1958 (Second marriage)

Children	**Sons**- Vinay and Ajay Chaurasia (from first wife) Rajiv Chaurasia (from second wife) **Daughter**- None
Money Factor	
Salary (as an event performer)	4-5 lacs/show (INR)
Net Worth (Approx.)	3-4 Crore (INR)

Some lesser known facts

Some Lesser Known Facts About Hariprasad Chaurasia

- Does Hariprasad Chaurasia smoke? No
- Does Hariprasad Chaurasia drink alcohol?: No
- His mother died when he was 6 years old and was brought up by his father. His father wants him to be a wrestler but he started learning music without his father's knowledge.
- He started learning vocal music from his neighbor, Pandit Rajaram, at the age of 15 but later, he started playing the flute under the guidance of Pandit Bholanath Prasanna of Varanasi for eight years.

- In 1957, he also worked as a composer and a performer in All India Radio in Cuttack, Odisha.
- He moved to Mumbai to be a disciple of Annapurna Devi, the daughter of Baba Allaudin Khan and first wife of Pandit Ravi Shankar, who helped him in enhancing his repertoire of ragas and compositions as well as strengthen his career as a classical musician.

- Annapurna Devi agreed to teach him over two conditions, first was that he has to unlearn all that he had learned until then and another one was, that he has to take the decision to switch playing the flute from right-hand to left-hand to show her his commitment towards music. Since then Hariprasad Chaurasia plays left-handed only.

- He shared a great friendship with Shivkumar Sharma and people named that duo 'Shiv-Hari', this duo has composed many songs together for various films such as Chandni, Darr, Lamhe, Silsila and many more.

- He also served as the artistic director of the World Music Department at the Rotterdam Music Conservatory in the Netherlands and also the founder of the Vrindavan Gurukul in Mumbai and Bhubaneshwar.

- He has collaborated with several western musicians, including John McLaughlin, Jan Garbarek, Ken Lauber, Yehudi Menuhin and Jean-Pierre Rampa.

- In 1968, he also played a song named 'The Inner Light', which was written by George Harrison, for Internationally acclaimed English Rock Band 'The Beatles'.

- In 2013, The documentary film 'Bansuri Guru' features his legacy, and was directed by his younger son Rajeev Chaurasia and produced by the Films Division, Ministry of Information and Broadcasting, Government of India.

- Books such as "Woodwinds of Change" by Surjit Singh and 'Hariprasad Chaurasia and the Art of Improvisation', by Henri Tournier, also narrate various instances of his life and journey.

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YouTube Videos

Best of Pt. Hariprasad Chaurasia (2 hr 45 min):

https://youtu.be/EDhYRsx_Bvc?si=O723Qp3VkHEqCOZZ

Raga Brindabani Sarang (30 min):https://youtu.be/TaQKy-gTHtM?si=DhUxkV8n2QSRosDZ

Ragas of joy (10 min): https://youtu.be/rEnvaAugBec?si=aAosGxU5kaJaQAWE

Bharavin (3 min): https://youtu.be/A1CKf-xotxY?si=mgAscRT9kZ9Zt3N1

Rag Bharavi (2 hrs 54 min): https://youtu.be/DSMUZ0jGfzM?si=pqGJNmsuM569pl0Y

Dhun (Mishra Piloo)..(29 min): https://youtu.be/CPfxLdst-to?si=89ltbBHrcv1Ny2bG

Prarthana (7 min): https://youtu.be/3oSavdHwr5Q?si=j2NmiNPrn9Lb32Ty

Soothing flute music (2 hrs 38 min): https://youtu.be/Zlf2jtDRbEc?si=5OIn8LUucHDq7GMb

In memory of Osho (12 min): https://youtu.be/mTajMQ5ODOk?si=m2kVXd7c5dBBIaag

Rag Puriya Kalyan (10 min): https://youtu.be/y5e7CB9W9lw?si=nksZwrJOLZzOv8j-

Madh Madh Sarang (59 min): https://youtu.be/yTmZ3d1gSa8

Rag Des (28 min): https://youtu.be/GA8PPBn_s_Q?si=4OfOYyfagk0JQJkP

Rag Darbari (17 min): https://youtu.be/UJrKhIEQVM0?si=TJcnHYDEBA29hZ3Z

Rag Darbari (17 min): https://youtu.be/UJrKhIEQVM0?si=hXrEHBcZeR_rVHlS

Flute concert (1 hr 1 min): https://youtu.be/j3q_ZbgqACI?si=YAHbwwlN1V-3J5gb

Rag Mangaldhwani (44 min): https://youtu.be/GDl5wlN6qfM?si=E9P-AeA1UF2Cufgs

Flute concert (1 hr 1 mjn): https://youtu.be/j3q_ZbgqACI?si=5PO6qv8L5NoGFN-c

Rag Haripriya (58 min): https://youtu.be/lTSKwgKgIO4?si=iAcZWEt19rSJ7cbH

Concert in Paris (1 hr): https://youtu.be/lJQsPlAkCAo?si=YGmWdpYj3TVlD1A5

Classical Raga series (1 hr): https://youtu.be/Nm9I5N31xy4?si=3tRFdOd3kukFE-gD

Rag Mishra Shivaranjani (10 min): https://youtu.be/Cmxr-zYTs0k?si=4FgCS429awtqYLeg

Moonlight Moods (57 min): https://youtu.be/eQUvR4j3FoM?si=VCZtBWmKwhV4BvEF

Shivkumar Sharma (Santoor) and Hariprasad Chaurasia (flute)..(1 hr 32 min):

https://youtu.be/sXzAKBVGelA?si=0gCabwL7IQrt8T-P

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ॐ स॒ह ना॑ ववतु । स॒ह नौ॑ भुनक्तु । स॒ह वी॒र्यं॑ करवावहै । ते॒ज॒स्विना॒वधी॑तमस्तु मा॒ वि॑द्विषा॒वहै॑ ॥ **(3)**
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Dr. M. Thirumaleshwar

U. Srinivas- Mandolin Wizard, Composer, Carnatic Classical Music, Chennai, Tamil Nadu, India

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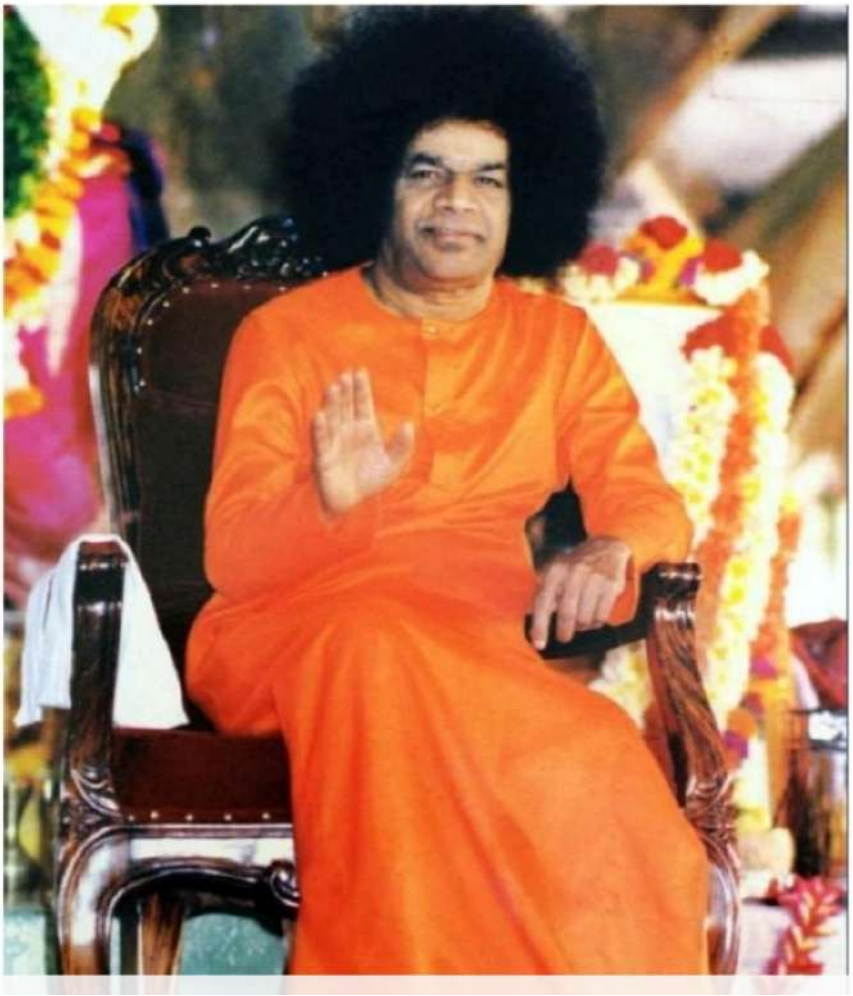
DEDICATION

This work is lovingly dedicated at the lotus feet of:
Bhagavan Sri Sathya Sai Baba



There is only ONE caste -The Caste of Humanity
There is only ONE religion –The Religion of Love
There is only ONE language –The Language of the Heart
There is only ONE God –He is Omnipresent

……Bhagavan Sri Sathya Sai Baba

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PREFACE

This free ebook gives briefly the info about U. Srinivas.

Uppalapu Srinivas (28 February 1969 – 19 September 2014) was an Indian mandolin player in Carnatic classical music and composer. Because he was a child prodigy, he was sometimes called the Mozart of classical Indian music.

Details about Srinivas's biography, parents, early years as child prodigy, unparallelled style, career, fusion music in collaboration with other great contemporary artists, personal life and family and legacy, discography, albums, music for films, Awards and titles, starting a music school, humility in spite of great fame, untimely illness and death …etc. are given.

YouTube videos : Here we have a wealth of Carnatic classical music for many hours.

Links to Videos about his solo performances, concerts with many great contemporary artists, songs in many ragas……etc are given.

Acknowledgements:

Many of my friends and relatives have actively encouraged me in my attempt to compile this free ebook. I sincerely thank them for their support.

My wife Kala has always encouraged and supported me in all my literary works, sacrificing much of her time. I express my deep appreciation to her.

I have drawn heavily from many references like Wikipedia, YouTube and other websites as mentioned in the text.

Finally, I express my immense gratitude to Sri Sathya Sai Baba for His Grace and blessings, prompting me to initiate, continue and complete this work.

M. Thirumaleshwar,
October 4, 2023
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Ref: Wikipedia

U. Srinivas

Background information	
Birth name	Uppalapu Srinivas
Also known as	U. Srinivas, Mandolin Srinivas
Born	28 February 1969 Palakollu, West Godavari District, Andhra Pradesh, India
Origin	Andhra Pradesh, India
Died	19 September 2014 (aged 45) Chennai, Tamil Nadu, India
Genres	Indian classical music
Occupation(s)	Musician (Mandolin Maestro)
Instrument(s)	Electric Mandolin[1]
Years active	1978–2014
Labels	Real World Records Virgin Classics/EMI
Website	Mandolin U Shrinivas

Uppalapu Srinivas (28 February 1969 – 19 September 2014) was an Indian mandolin player in Carnatic classical music and composer. Because he was a child prodigy, he was sometimes called the Mozart of classical Indian music.He was awarded the Padma Shri in 1998, by the Government of India.[7] He was also awarded the Sangeet Natak Akademi Award in 2009 given by Sangeet Natak Akademi, which is the National Academy of Music, Dance & Drama, in India

Early life and background

Srinivas was born 28 February 1969, in Palakollu in Andhra Pradesh.[8] At the age of five, he picked up his father U. Satyanarayana's mandolin, after he heard it being played at a concert he attended with his father.[9] Upon realising the talent of his son, his father, who had studied classical music, bought him a new mandolin,[9] and started teaching him. Guitarist Vasu Rao, introduced seven-year-old Srinivas to western music in 1976.[10] Soon, Satyanarayana's guru, Rudraraju Subbaraju, (disciple of Chembai Vaidyanatha Bhagavathar) who had also taught Srinivas' father and Vasu Rao, recognized the potential of the young Srinivas and started teaching him.[10] Since Rudraraju Subbaraju did not know how to play the mandolin, he would just sing pieces from the Carnatic classical repertoire, and U. Srinivas, all of six, would play them on the mandolin, thus developing a phenomenal style of playing entirely his own, and astonishingly, on an instrument that had never been played in the rigorous and difficult Carnatic style before. Soon, the family moved to Chennai, the hotspot of Carnatic music, where most Carnatic musicians live.[11] When Srinivas gave his first performance it led to him being compared to the world's greatest prodigies: "Some of you have heard or read about exceptionally gifted children, our own Mandolin Srinivas, Sir Yehudi Menuhin, Beethoven, Sir Isaac Newton, Picasso, Madam Curie, the list is endless."[12]

At a young age he was internationally viewed as the successor to Pandit Ravi Shankar.

Career

He made his debut public Carnatic concert performance in 1978 during the Thyagaraja Aradhana festival at Gudivada in Andhra Pradesh. Thereafter, at age eleven, in 1981, he gave his first public concert in Chennai at the Indian Fine Arts Society during the December Music Season, and never looked back.[1][10][13] He started off playing the acoustic mandolin, but he later switched to the electric mandolin as he felt it allowed the playing of lengthy, sustained notes - the quintessential component in classical Indian music - in addition to making them clearly audible.[9] George Harrison's favourite piece of Indian music was Mandolin Ecstasy. "It was, like, my dad's favourite album of all time," says (Dhani) Harrison. "U Srinivas is 27 now and still making music. He plays an electric five-string mandolin, he's fantastic...."

Over his career, he toured across the world, and collaborated with John McLaughlin, Michael Nyman, and Michael Brook.[

He was the first musician to use the electric mandolin in Carnatic music: he modified the electric western instrument, using five single strings instead of the traditional four doubled strings to suit the Carnatic pitch, raga system, and especially gamakas, or nuanced oscillations.[16] Starting in 1982, he performed regularly during the December season of the prestigious Madras Music Academy, performing there every year except in 2002 - December 23 of each year was a reserved slot for U. Srinivas - the highest accolade.[10][17][18] Srinivas performed at age thirteen at the Berlin Jazz Festival. Initially booked to play a half-hour concert after Miles Davis, Srinivas won a standing ovation, and had to play for another hour.[19] "He's got it in him. He's fantastic,"[20] said the legendary Don Cherry at the time. Guitarist John McLaughlin first heard a tape of this concert by the thirteen-year-old prodigy, and was left very impressed.[21] He played at the Olympic Arts Festival, Barcelona in 1992[17] and in 1995 recorded a successful fusion album with Michael Brook.[22] When John McLaughlin revived his group Shakti, and renamed it Remember Shakti, in 1997, he asked Srinivas to join the group and tour the world with it, along with other Indian musicians Zakir Hussain, Shankar Mahadevan, and V. Selvaganesh. Srinivas was a leading player of the group.[23][24][17] Srinivas toured extensively across the world, in his own right - he played in Australia, Southeast Asia, Southwest Asia, and extensively and frequently across the United States and Canada.

His gifted younger brother, U. Rajesh[25] studied with Srinivas for some 27 years and is also an accomplished mandolin player who often accompanied him at concerts during the last 20 years of his life.[26][22] He also plays jazz and western music, and played the mandolin in the John Mclaughlin album 'Floating Point' which received a Grammy nomination in the Best Contemporary Jazz Album Category in 2008.[18] Srinivas and Rajesh have together composed music as well, and, besides Carnatic music, they have extensively worked on the fusion of Carnatic and western music. They also played with the Johannesburg Philharmonic Orchestra, with French electric bass player Dominique Di Piazza, pianist Anil Srinivasan and Stephen Devassy, a pianist from Kerala. In 2008, they collaborated again with John Mclaughlin for the album *Samjanitha*, which also featured Zakir Hussain, Sivamani, and George Brook.[18] Srinivas compared Carnatic music to the Sanskrit language, "It's the basis,

from which spring so many other languages. Carnatic music is here to stay with us and all other music that we play is based on that."

Over the years, Srinivas recorded over 137 albums, in diverse genres from Carnatic music solos to jugalbandis with Hindustani musicians, and world music.[11] He performed with Western artists such as John McLaughlin, Michael Brook, Trey Gunn, Nigel Kennedy, Nana Vasconcelos, and Michael Nyman, as well as with Hindustani music artists such as Hariprasad Chaurasia and Zakir Hussain, besides Carnatic artists like Vikku Vinayakram and V. Selvaganesh.[10][27] U. Srinivas started a music school called the Srinivas Institute of World Music (SIOWM) in Chennai,[28] where, since he was barely eighteen, he taught a number of students gratis.[29] Srinivas has trained almost a hundred students worldwide, many of whom have studied with him and U. Rajesh for as long as ten years. U. Rajesh continues teaching their students at the SIOWM.

Instrument

Srinivas' first mandolin belonged to his father, a clarinetist. That instrument was a 'standard' Western mandolin; however, he made modifications to suit his playing style over the course of his musical career.

Srinivas started out on the acoustic mandolin, but neither the size nor plucking required of the acoustic mandolin was suited for long, sustained notes. He then switched to the electric mandolin, which was better suited for sustained notes and musical ornamentations.

Unlike a typical mandolin's eight strings, tuned to GG-DD-AA-EE, Srinivas generally used only five strings tuned to CGCGC. Copies of this style of mandolin are available in India, and several other Indian mandolin players have used instruments just like it (including his brother, U.Rajesh). The design and its specific string combinations are patented in India and USA.

Personal life

Srinivas married U. Sree, daughter of a vigilance officer from Andhra Pradesh, and veena player, in 1994.[5] The couple had a son, Sai Krishna (also known as Naani Krissh, a director who made his directorial debut with Opperah in 2017), and were divorced in 2012.[10] After their divorce U. Sree received custody of their son.

U. Srinivas was an ardent devotee of the Paramacharya of Kanchi. He was also a follower and devotee of Sri Sathya Sai Baba and had performed in front of him on several occasions.

Illness and death

Srinivas (also known as Mandolin Shrinivas) was undergoing treatment for a liver condition[32] and had undergone a liver transplant on 11 September 2014. While recovering, he died at Apollo Hospital at 9:30 AM on 19 September 2014 after experiencing complications.

Awards and achievements

Some of the awards that Mandolin U. Srinivas received:

- *Padma Shri* in 1998, given by Government of India[34]
- *Sangeet Natak Akademi Award* in 2010, given by Sangeet Natak Akademi[35]
- *Sangeet Ratna*
- *Sanatan Sangeet Puraskar* from *Sangeet Sanskriti*
- Titled *'Asthana Vidwan'* (at age 15), of the Tamil Nadu in July 1984, Kanchi Kamakoti Peetam on 1 October 1990, at Sringeri, at Kalahasti temple, at Mantralayam Raghavendra Matha in 2006, Pillayarpatti Temple on 27 August 1995
- *Raja-Lakshmi Award* for the year 1985 from Sri Raja-Lakshmi Foundation, Chennai
- *T. Chowdiah Memorial National Award*, Mysore, Karnataka in 1992
- *Sangeetha Bala Bhaskara* by Sangeetha Kalanidhi M.S. Subbulakshmi in 1995
- *Sangeetha Choodamani Award* in 1985
- *National Citizen's Award*, 1991 by President of India
- *Special TTK Award* and *Best Artist Award* by the Madras Music Academy in 1983 and 1993 respectively
- *Rajiv Gandhi National Integration Award*
- Madhya Pradesh Government Award, in 2004 by the Government of Madhya Pradesh
- Maharajapuram Santhanam Award, in 2010
- Lifetime Achievement Award, in 2014 by Mahindra Finance on January 17, 2015

Discography

He recorded a CD of Carnatic compositions by Ilaiyaraaja called *Ilaiyaraaja's Classics in Mandolin*. In 2008, U Srinivas released *Samjanitha* featuring Debashish Bhattacharya (Lap Steel Guitar), John McLaughlin, Zakir Hussain, Sivamani, Vikku Vinaykram, Dominique Piazza Michael Brook, U Rajesh and others.

Partial discography:

- Mandolin - Master U. Srinivas (Magnasound, 1986)
- Mandolin Ecstasy (Oriental, 1986)
- Magic Mandolin (Chhanda Dhara, 1989)
- Music on Mandolin (Super Cassette, 1990)
- Double Mandolin (The Master Company, 1991)
- Modern Mandolin Maestro (GlobeStyle, 1991)
- Trio Mandolin (Koel, 1992)
- Mandolin Duets (EMI, 1994)
- Prodigy (Koel, 1994)
- Rama Sreerama (Real World Records, 1994)
- Dream, with Michael Brook (Real World/Virgin/EMI, 1995)
- Dawn Raga (Womad, 1996)
- Marvels on Mandolin (Magnasound, 1996)
- Mandolin (Geethanjali, 1998)

- Mystic Raptures (Music Today, 2000)
- Remember Shakti: The Believer (Verve/Universal, 2000)
- Mandolin Magic (Dunya, 2001)
- Gamanashrama (Charsur, 2003)
- Sangam: Michael Nyman Meets Indian Masters (WEA, 2003)
- Om Nama Shivaya (Sea, 2004)
- Five Star (Saregama 2004)
- Mandolin Melodies: South Indian Classical Music (Felmay, 2005)
- Ragasangamam (Music Today, 2006)
- Sahavaadhan (Living 2006)
- Samjanitha (Dreyfus Records, 2008)
- Chinnanchiru Kiliye (Music Today, 2011)
- Sangeet Santaj Vol. 1 & 2 (Music Today, 2011)
- Ru-Ba-Ru: A Unique Confluence of Sarangi & Mandolin (Music Today, 2011)
- Dikshitar Masterpieces (Music Today, 2011)

For the Sangeetha Music label, recorded the following albums:

- Mokshamugalada
- Nadasudharasa
- Double Mandolin
- Meenakshi Memudam
- Pancharatna Kritis –Trio Mandolin
- Magnetic Mandolin
- Naada Brahmaanandam (Double Mandolin)
- Naanu Palimpa
- Vaathapi on Mandolin
- Endaro Mahanubhavulu
- Enduko Dayaradura
- Gaana Sampoornam
- Mandolin Ganamrutham

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Ref: riyazapp.com

Mandolin Srinivas: The Musical Genius Who Captivated the World

by Krithika Srinivasan

Mandolin U Srinivas, also known as Uppalapu Srinivas, was a legendary musician whose mastery of the mandolin revolutionised the world of Carnatic music. With his exceptional talent and innovative approach, Srinivas elevated the status of the mandolin as a solo instrument, captivating audiences worldwide. This comprehensive blog post delves into the life and legacy of Mandolin Srinivas, exploring his biography, his family background, his contributions to the mandolin tradition, and his untimely departure from the world of music.

Mandolin Srinivas: A Child Prodigy

Born on February 28, 1969, in Palakollu, Andhra Pradesh, India, Uppalapu Srinivas displayed remarkable musical talent from a young age. Raised in a family that cherished music, Srinivas was introduced to the mandolin at the tender age of five by his father, U. Satyanarayana. Recognizing his son's prodigious abilities, Satyanarayana became his first guru and laid the foundation for Srinivas's musical journey. Under his father's guidance, Srinivas quickly mastered the mandolin, captivating audiences with his innate musicality and virtuosity.

Unparalleled Style

Mandolin U Srinivas's style was marked by innovation and a deep understanding of both Western and Carnatic music. Initially playing the acoustic mandolin, he later switched to the electric mandolin, which allowed him to effortlessly play the intricate gamakas and deergha swaras. This adaptation of a Western instrument to the Carnatic tradition was met with scepticism initially. However, Srinivas's unmatched talent and artistry silenced the critics, establishing him as a trailblazer and making the mandolin an integral part of Carnatic music within a decade.

Srinivas modified the Western mandolin to suit Carnatic music by using five strings instead of four. This adjustment allowed him to bring out the flavour of gamakas and cater to the specific pitch and ragas of Carnatic music. His mesmerising performances garnered immense appreciation from both laymen and critics alike. Notably, every December 23rd, a slot was reserved for Srinivas at the prestigious Madras Music Academy, a testament to his musical prowess and impact.

Collaborations and Fusion

Mandolin U Srinivas's musical genius extended beyond the realms of Carnatic music. He collaborated with acclaimed artists from diverse genres, including Zakir Hussain, Hariprasad Chaurasia, Sivamani, Vikku Vinayak Ram, V. Selvaganesh, Dominique Di Piazza, Shankar Mahadevan, Michael Nyman, Michael Brook, John McLaughlin, and many others. Together, they created captivating fusion music that transcended cultural boundaries, showcasing the versatility of the mandolin and its ability to blend harmoniously with different styles.

Srinivas's collaboration with renowned guitarist John McLaughlin in the band "Remember Shakti" further amplified his international recognition. Their performances garnered standing ovations worldwide, solidifying Srinivas's status as a global musical icon. He embarked on extensive international tours, captivating audiences in the United States, Canada, Australia, the Middle East, and beyond. Srinivas's talent and contributions to fusion music positioned him as the second Indian musician, after sitar maestro Pandit Ravi Shankar, to tour extensively and earn international acclaim.

Family and Legacy

Mandolin U Srinivas had a special bond with his family and remained grounded despite his fame. He shared a close relationship with the renowned violin virtuoso Lalgudi Jayaraman, and every New Year's Day, he would seek Jayaraman's blessings and perform one of his compositions during his concerts. Srinivas's humility and down-to-earth nature earned him respect and admiration from his peers and fans alike.

Srinivas's legacy continues through his family and his contributions to music education. His brother, U Rajesh, carries forward the family's musical tradition and teaches at the "Srinivas School of World Music." The school, founded by Mandolin U Srinivas himself, has nurtured numerous students, ensuring his invaluable knowledge and techniques are passed down to future generations.

Tragic Demise of Mandolin Srinivas

The world of music was left in shock when Mandolin U Srinivas's life was cut short on September 19, 2014. Complications arising from a liver transplant surgery led to his untimely passing at the age of 45. His departure created a void in the hearts of music lovers worldwide, who mourned the loss of a brilliant musician and an innovative force in the world of Carnatic music.

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Ref: npr.org

Remembering Mandolin Hero U. Srinivas

September 25, 2014

Indian tabla maestro Zakir Hussain and the late mandolin virtuoso U. Srinivas perform together in Mumbai in 2013. U. Srinivas died Sept. 19 at age 45.

Mandolin maestro U. Srinivas, an astonishingly talented Indian artist who brought his Western instrument into the heart of traditional South Indian music, died Sept. 19 in Chennai at age 45. According to Indian press reports, he died of complications following a liver transplant.

Known alternately as "Mandolin" Srinivas or U. Srinivas, Uppalapu Srinivas (sometimes spelled "Shrinivas") was born Feb. 28, 1969 in the southeastern Indian state of Andhra Pradesh. He brought a liquid sound to his instrument that is arguably untouched by mandolinists working in any genre. Along the way, he became one of the most globally beloved South Indian musicians.

Carnatic music — music of South India that is cousin to the Hindustani (North Indian) classical music far more familiar to Western audiences — has long embraced Western instruments. Especially prominent are the violin (via players like L. Subramaniam, L. Shankar and A. Kanyakumari), the viola (M. Balamuralikrishna) and even the saxophone (Kadri Gopalnath). Guitar had also started to make inroads in Carnatic music, beginning in the 1970s with Sukumar Prasad.

Bringing the mandolin into Carnatic music was still a new — and later, frequently criticised — endeavour when U. Srinivas picked it up at age 5. He saw someone play it at a concert he attended with his musician father, U. Satyanarayana, who promptly bought his son an instrument and began to teach him how to play.

At first blush, the mandolin seemed like an odd choice for South Indian music. The ideal for Carnatic melodic instruments is to mimic the human voice, in what's called *gayaki* — singing

— style. (Many instrumental performances in Carnatic music are adaptations of Hindu religious songs, rather than the long expositions of ragas typical in Hindustani music).

By contrast, the modestly sized, plucked mandolin isn't great for sustained notes. But somehow Srinivas found a way. As he said in a U.K. television interview in the early 1990s, "I had confidence that anything can be played." He started out on the acoustic mandolin, then switched to an electric mandolin, which made possible the sustained notes and the typically Carnatic *gamakas* — ornamentations — he sought to achieve.

Even as a youngster, he had an amazingly natural touch. One of the earliest LPs I encountered by Srinivas, *Mandolin Ecstasy,* was made when he was still a small boy yet completely belied his youth. (The Western shirt he wears on the cover is sublime.) As good as those early recordings were, they were superseded by his later international work. In the mid-1990s, he recorded two albums for Peter Gabriel's Real World label. The first was *Rama Sreerama*, a rapturous and entirely traditional album of Carnatic music.

The second Real World album was *Dream*, a 1995 fusion project with guitarist Michael Brook and English violinist Nigel Kennedy. Musically, this ambient album was a world away from *Rama Sreerama* and Srinivas' other recordings, but the mandolinist was quick to point out in interviews that he "hadn't breached the rules and regulations of traditional music."

In the ensuing years, Srinivas found fruitful collaborations that crossed both East and West as well as North and South (India) via his work with Remember Shakti, the group founded by English jazz guitarist John McLaughlin and tabla virtuoso Zakir Hussain. Remember Shakti was a revived version of the celebrated 1970s band Shakti, which included McLaughlin, Hussain, L. Shankar, the late mridangam percussionist Ramnad Raghavan, and *ghatam* percussionist T.H. "Vikku" Vinayakram.

In its 1990s iteration, Remember Shakti's hyper-fueled core lineup was McLaughlin, Hussain, multi-percussionist V. Selvaganesh (son of "Vikku" Vinayakram) and U. Srinivas, who brought his trademark honeyed sound — and sweet, enthusiastic visage — to their joyous performances.

In an interview McLaughlin gave to *The Times of India* Sunday, the guitarist said, "Collaborating with him was one of the greatest experiences of my life and I have played with the greatest. ... I don't know what to think any more. We've been touring for 14 years as a family with him. I don't know how Shakti can be without him. ... He was the spirit of Shakti."

U. Srinivas apparently endured a number of hardships in recent years, according to Indian press reports. He and his wife, vina player U. Sree, filed for divorce in 1998, but it was only approved in court in 2012, at which point U. Sree received custody of their only child, Sai Krishna.

Winner in 1998 of the Padma Shri, one of India's highest civilian awards, along with a host of other prizes, U. Srinivas often expressed his desire to make the mandolin an integral part of his beloved Carnatic music. Whether or not that eventually happens, he blazed a trail and set an irrefutable standard — and Indian music has lost a giant.

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Ref: last.fm

U. Srinivas - biography

Uppalapu Srinivas (28 February 1969 – 19 September 2014) was a virtuoso Indian mandolin maestro and composer belonging to the classical Carnatic musical tradition of Southern India.

Shrinivas was born in Palakol in West Godavari district in Andhra Pradesh. As a very young boy Shrinivas was a normal child in school except that he seemed to have an ear for music. Then one day, when he was only six years old, his parents came home to find him playing on his father's mandolin. Inspired by the boy's interest in music, Satyanarayana taught his son what little music he knew, and Shrinivas began playing Carnatic music on the mandolin.

Shrinivas got his first big break in Gudivada in the Krishna district of Andhra Pradesh, at the age of nine during the Sri Thyagaraja Aradhana festival.Thereafter, his career surged ahead. The Indian Fine Arts Society in Madras afforded him the first major metropolitan concert during the musical festival in Dec 1981. Shrinivas soon felled all before him like a hurricane, as sabha after sabha vied with each other to present this prodigy with the mandolin - an unheard of phenomenon in the halls of Carnatic music. A worldwide concert tour followed.

At the West Berlin Jazz Festival in 1983, he was privileged to give a repeat performance of his mandolin, which was telecast live by German TV. At the invitation of the Sydney Tamil Sangham, he went to Australia in 1984, and then to SouthEast and SouthWest Asia, the USA and Canada. At the Festival of India in Paris, he was allotted one hour to play on the instrument. But when the hour ended, the audience forced the organisers to extend his recital by another hour. Such is the irresistible pull of Shrinivas' art. Leading organisations vied with each other to shower him with honours and titles. In 1983, the Music Academy, Madras, honoured him with the "Special TTK Award".

Over the years, Srinivas recorded over 137 albums, in diverse genres from Carnatic music solos to jugalbandis with Hindustani musicians, and world music. He performed with Western artists such as John McLaughlin, Michael Brook, Trey Gunn, Nigel Kennedy, Nana Vasconcelos, and Michael Nyman, as well as with Hindustani music artists such as Hariprasad Chaurasia and Zakir Hussain, besides Carnatic artists like Vikku Vinayakram and V. Selvaganesh. U. Srinivas started a music school called the Srinivas Institute of World Music (SIOWM) in Chennai, where, since he was barely eighteen, he taught a number of students gratis. Srinivas has trained almost a hundred students worldwide, many of whom have studied with him and U. Rajesh for as long as ten years. U. Rajesh continues teaching their students at the SIOWM.

A teetotaller, non-smoker and vegetarian all his life, Srinivas had undergone a liver transplant on 11 September 2014 and was recovering when complications arose on the evening of 18 September. He died at 9.30AM on 19 September 2014, due to liver failure at Apollo Hospital, Chennai.

YouTube Videos

One with Sai - Musical offering to Bhagavan by U. Srinivas (1 hr 37 min):

https://youtu.be/A1_RqrwmFM8?si=Lc5U1aORQ1ruztMP

Darshan of Sai (5 min): https://youtu.be/PWGgDSge0iw?si=v3VAxGlbdBeMi5_P

Sai bhajan (2 min): https://youtu.be/I2YMyxingCw?si=hfz0R-TIYTdh0jLs

Sai bhajan (4 min): https://youtu.be/whFpybpkVo4?si=VIXtYNLDHuBNGDQp

Best of Mandolin Srinivas (1 hr 35 min):

https://youtu.be/REkUbM7erIw?si=dcQU6BEmyUZE4OlY

Best of U. Srinivas (57 min): https://youtu.be/5JkPsWsq3E8?si=BqFbZ919FeYOfX8r

Mandolin Srinivas (39 min): https://youtu.be/JVgfsDyx01k?si=oN9aFeP4Hfvbicd9

Great Mandolin show(3 hr 35 min):https://youtu.be/BDIkjbjikx0?si=AnpsTLjWFcH8rAb9

Mandolin Melodies (1 hr 11 min): https://youtu.be/gN8uU_cAXJQ?si=TMgdqz6Q5fXcZg-4

Mandolin (8min): https://youtu.be/XgG4FiBPw48?si=8qK7mgYWP5p42P45

Young Srinivas-mandolin(5 min): https://youtu.be/mQT8AfpEbS8?si=t3jhrJP9C98VLPVL

Tyagaraja keertan- mandolin(7 min): https://youtu.be/gN8uU_cAXJQ?si=uYOfvBd6AcXNi97l

Thiruppugazh - Mandolin (29 min): https://youtu.be/ht7vq2g5M-I?si=Ejca0NjhXcilBDAK

Top 10 Mandolin (1 hr): https://youtu.be/EDhYRsx_Bvc?si=rC-O9kdbIf9shei7

ॐ स॒ह ना॑ ववतु । स॒ह नौ॑ भुनक्तु । स॒ह वी॒र्यं॑ करवावहै । ते॒ज॒स्विना॒वधी॑तमस्तु॒ मा वि॑द्विषा॒वहै॑ ॥ **(3)**
ॐ शान्ति॒: शान्ति॒: शान्ति॑: ॥ **(3)**